

Drawing Radicals

Adumbration Aesthetics

Edwin VanGorder



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Adumbration Aesthetics

Eventua Aesthetics coined by Amanda Wong (Berkeley professor of philosophy for her invitational essay site) intuites the idea of “turn of events” as “trope”... If I were to give a name to my own aesthetics it would “adumbration aesthetics” a word which is closely built on Proto Indo European Roots and a Latin relation to color ideas: the word means to prefigure, create a “trace” or over shadow, therefore a dual sense of time-proleptic... ad- the P.I.E indicator of “at” is given the latin follow up of “ate” or to have become, while the term dhumbre means skillfull as we see it in the Greek “hubris”.. there is an internal echoing in the sound value to “brrheu” or bridge, abrho or “over” and umentum or plow.

The last , figures in the Latin “umber” as a color, which as shade or shadowing reflects on the term gel meaning glass which as “glossum” in olde English came to indicate both “glass” and the color amber. The bleaching of color was termed diestendre, and this allocated to the term tint via an association with near colors brought to a contrast which makes them seem more dense or dyed, similarly the word sky or “ski” referred to cloud blue but in a like transference became the empyrean blue that mantles the pyros. Aptly: brheu or bridge (of eye in this case) and gel as glass provide “Breughel”: glassy eye or glass eye...

Adumbration meets in my interest towards relating Computer Art And Language as topos the sense therein of a chiasmus or cross section through a fluid matrix which builds to perception on meta levels or bridges. Adumbrate as a word indicating proleptic time accomplishes the covalence of interpolation and interpellation moods and mode as routing of the turns of events in which trope is a mediation between prosody and strophe.

Limits of Empiricism Empire

Physics realizes that it can only extend testability and phenomenal perception so far, for example the multitude of Big Bangs are unattainable perceptions, and the tools needed to find certain particles would require generators as large as galaxies.... Therefore experimental thinking has to find its nexus in the thought experiment and our own psychology of adapting these moods and modes to self-generated experience. Similarly, the artist is always arranging a personal history in relation to a collective history of which both together there are the revealed and concealed. In my current project I relate to the Dolmas, or most ancient available human structures to the Proto Indo European morphemes which are similarly a deepest possible view of language. Beyond these limits... all is conjecture and so to frame the potentials of these intuitions the Pure Land motif which indicates present circumstances yield a perception compounds with the instinct for the Monumental that the Dolmas maintain to human psyche.

Pure Land Drawing 1



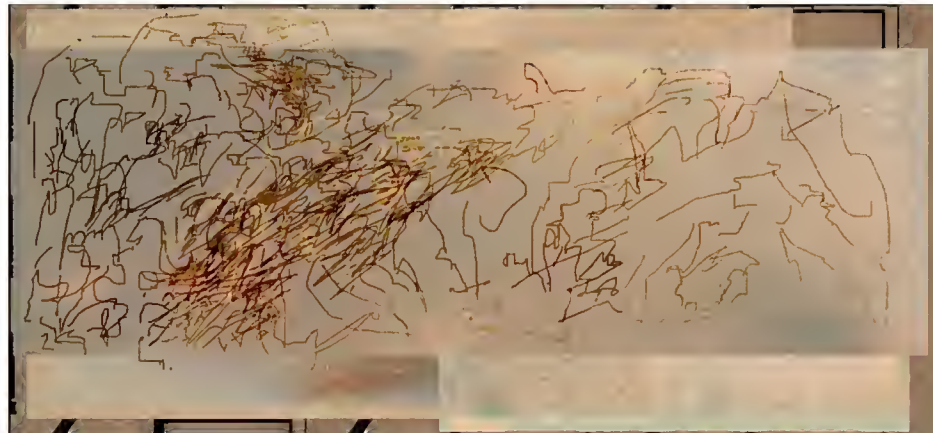


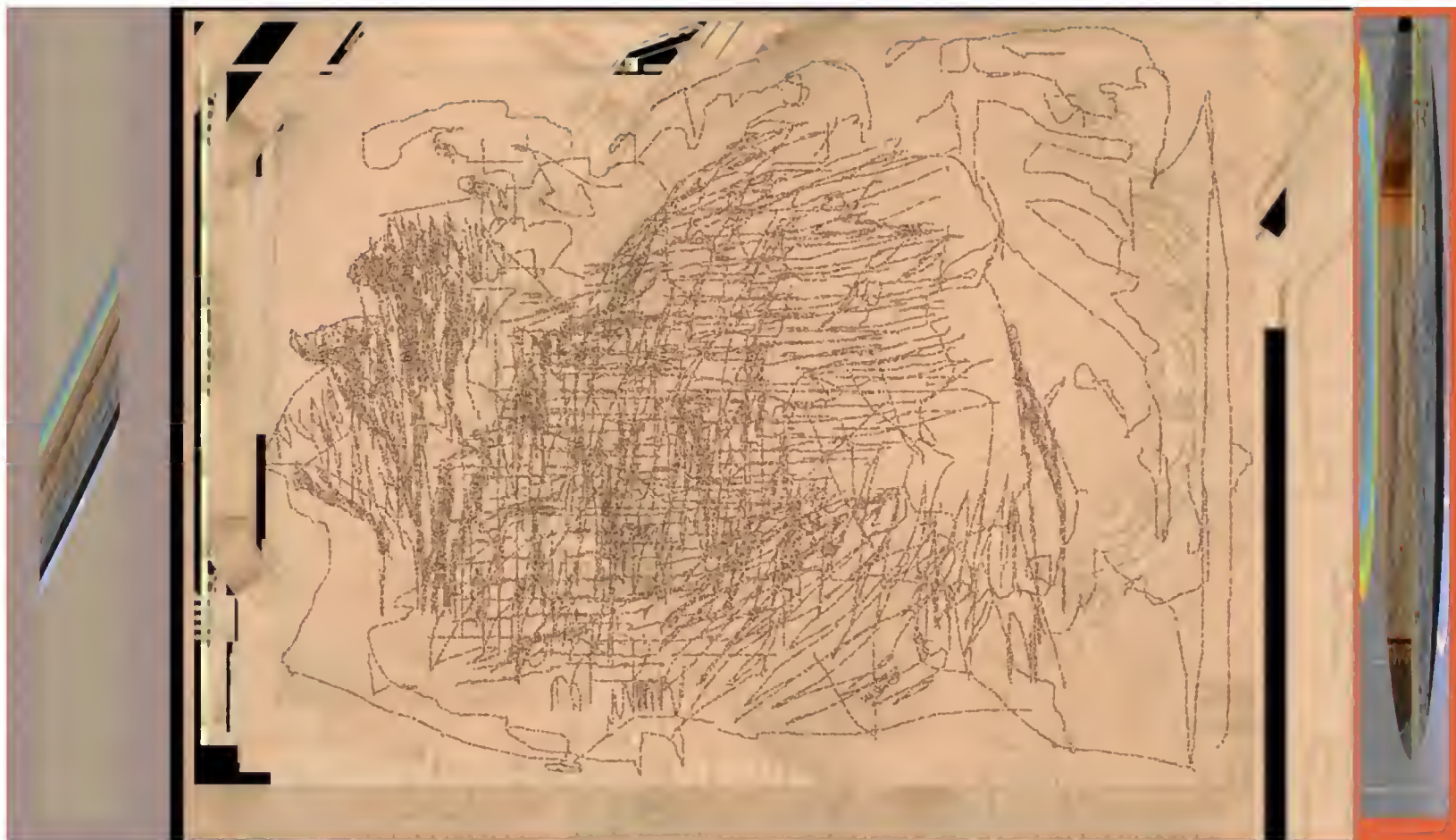


ravelin/ ravine (proto Indo Europea unraveled allegories)

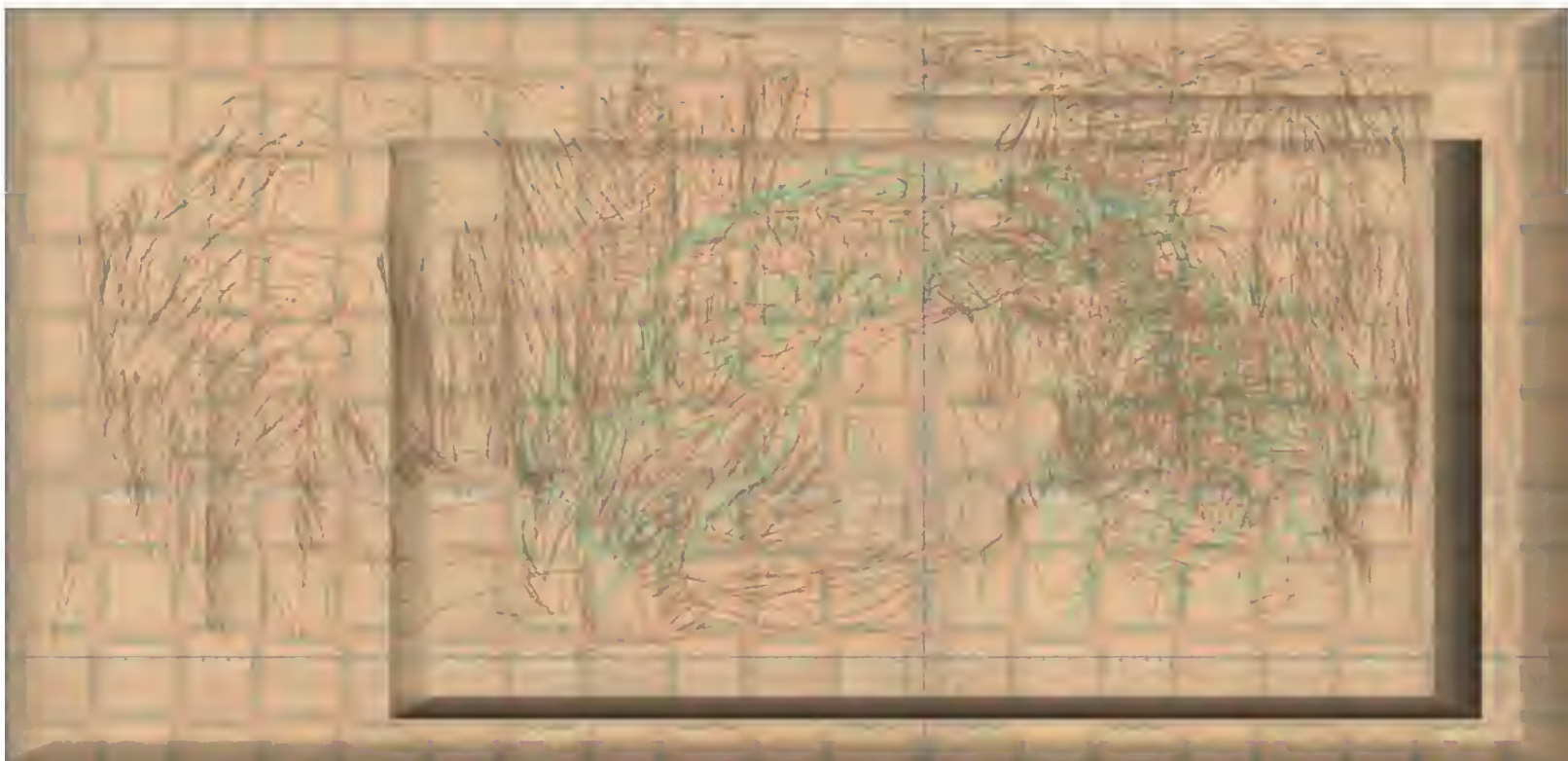
agtis- speech.agneu –without (neu chord)/(renew!)... anjai- set out- abhor sudden... ad – at /
adhos-ax(adze!) aghar: fear(aghast- ghost) acnos-lamb agla-brood ...fault: agos (time ago:
default!)

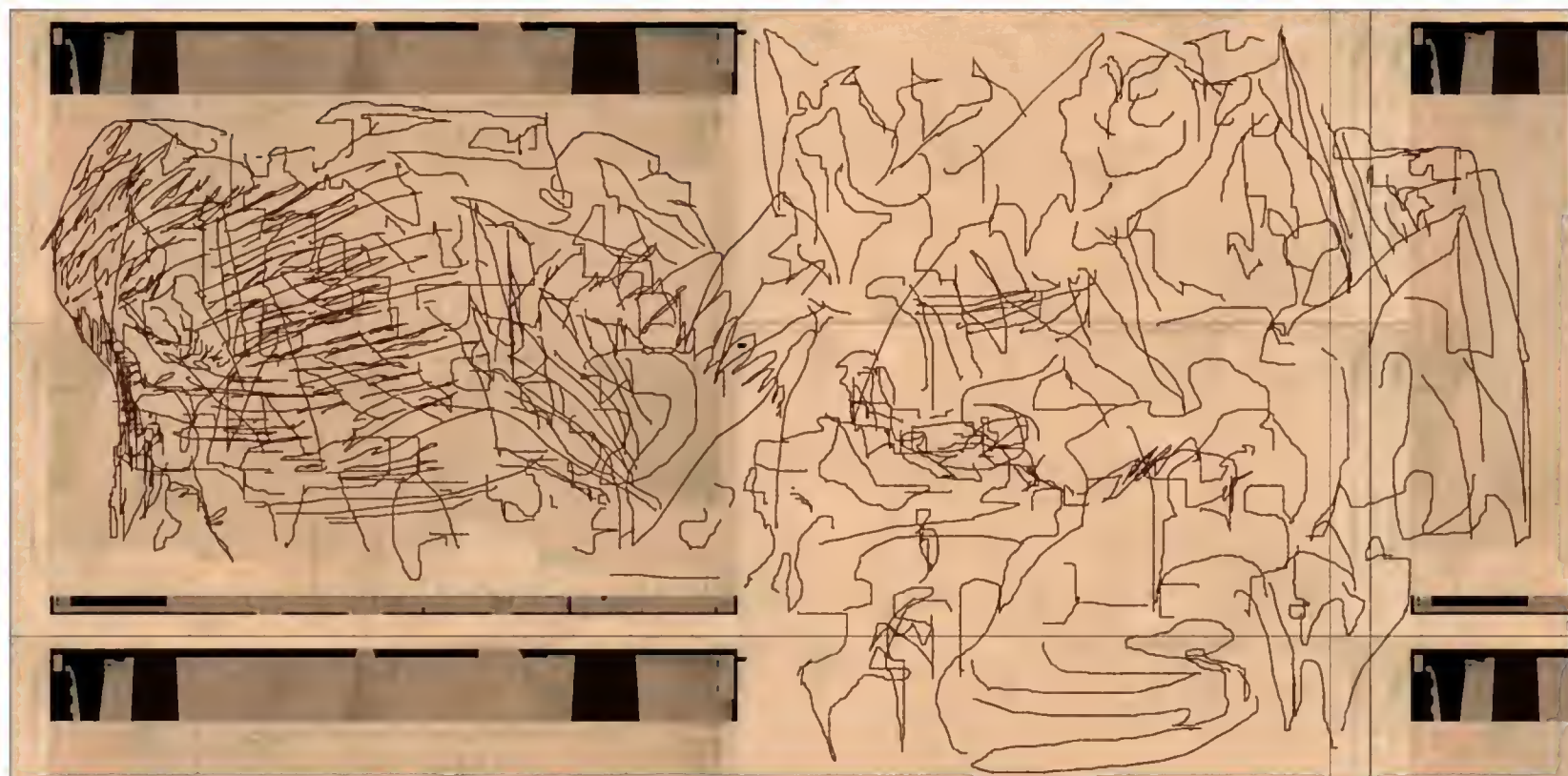
In accordance with an abhorance of defaulting time abrogating the brooding ghost of fear
aghast is the journeyman vantage unmired in the mirrors of admiration renewing accordance.

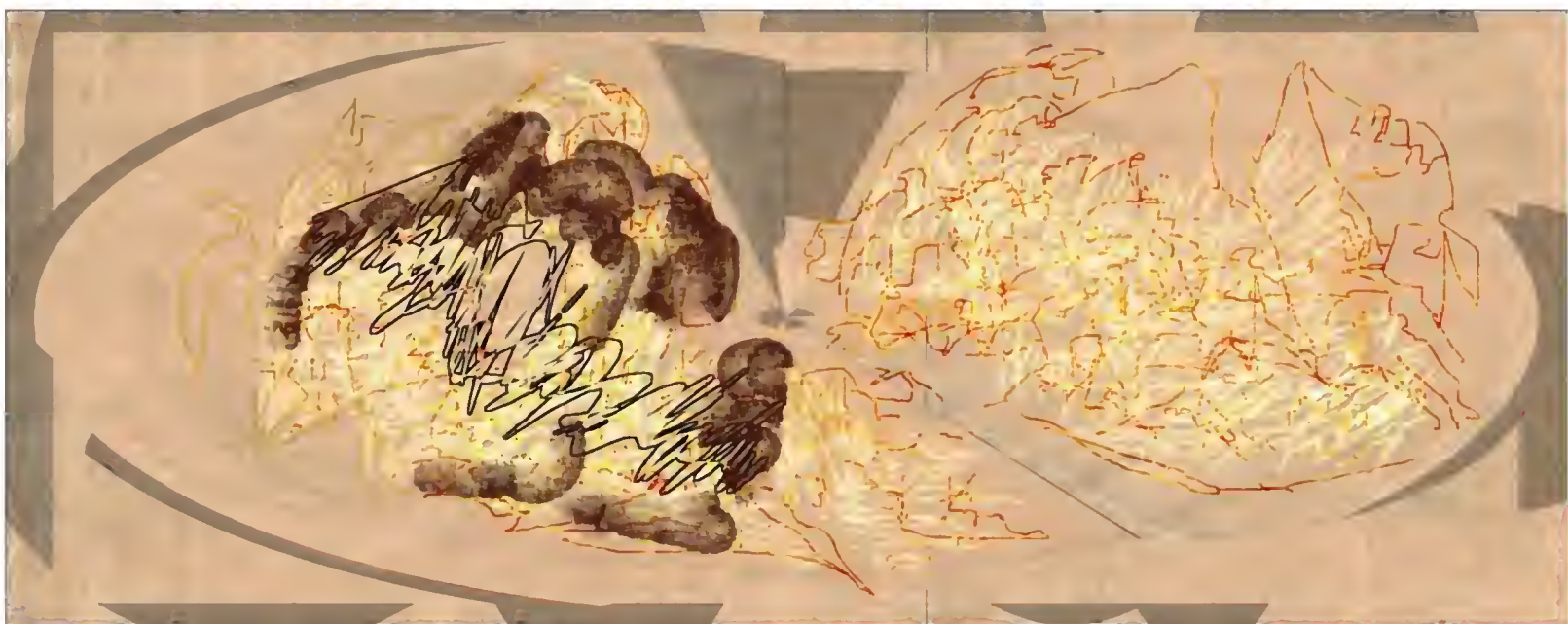




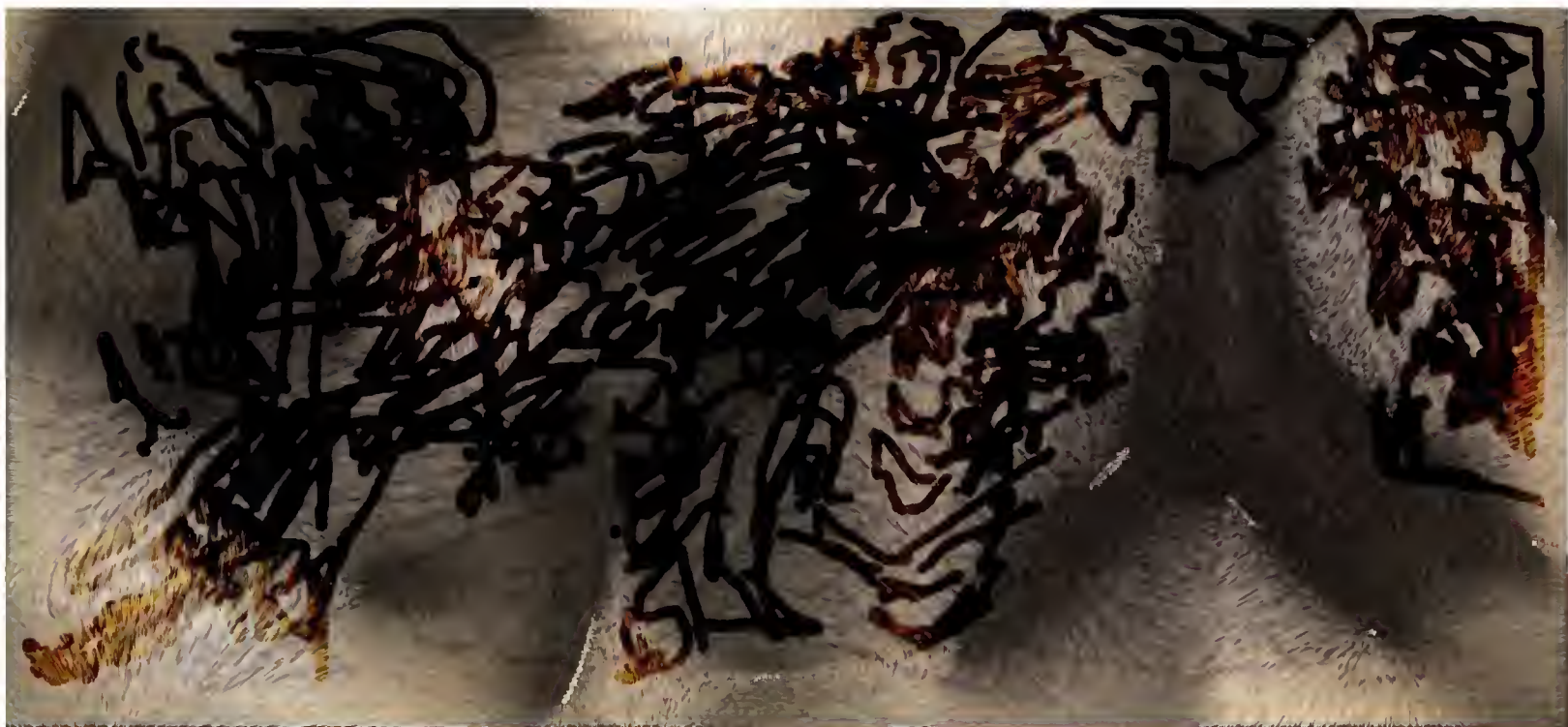












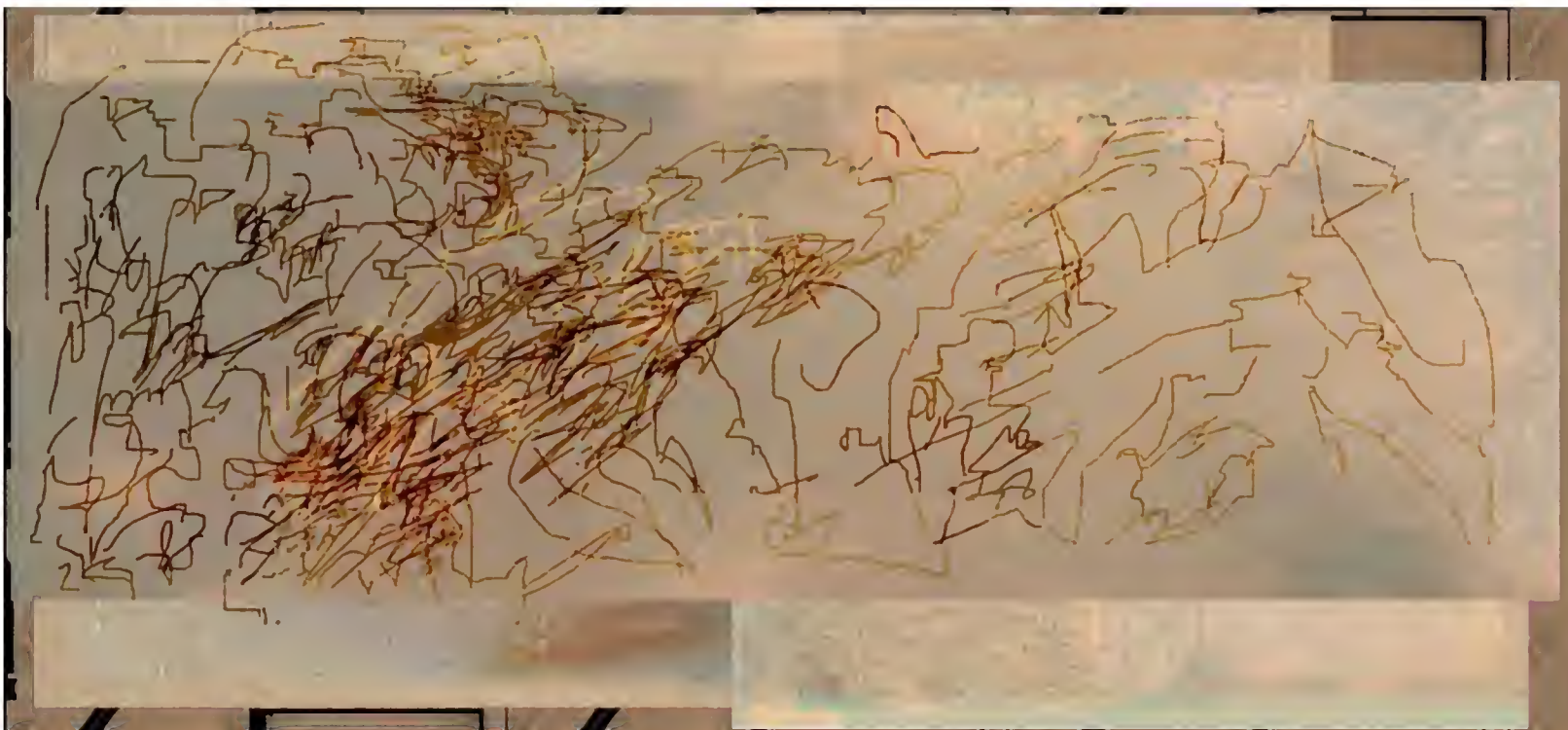






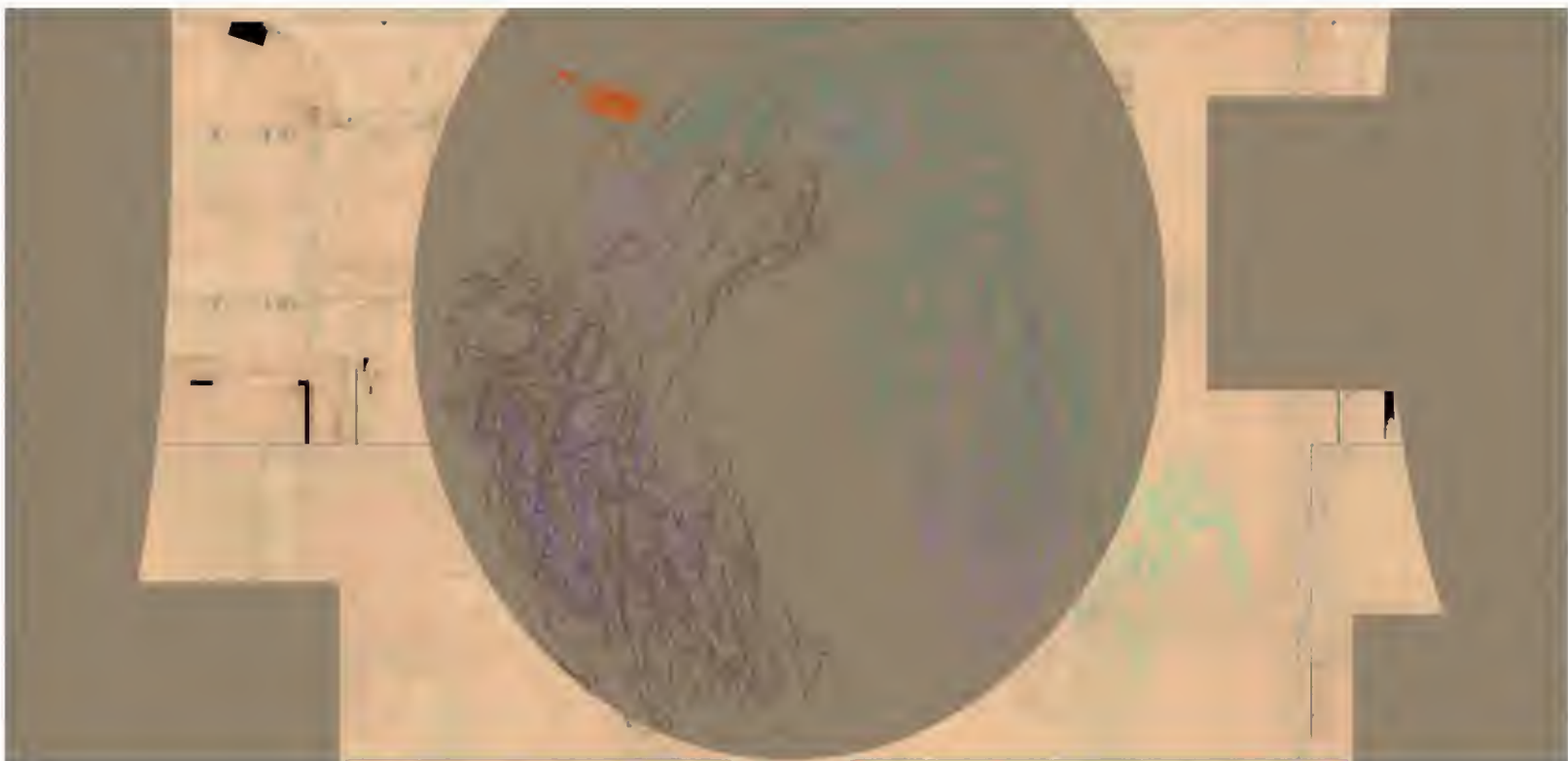


ravelin: one collects oneself to see the ravine



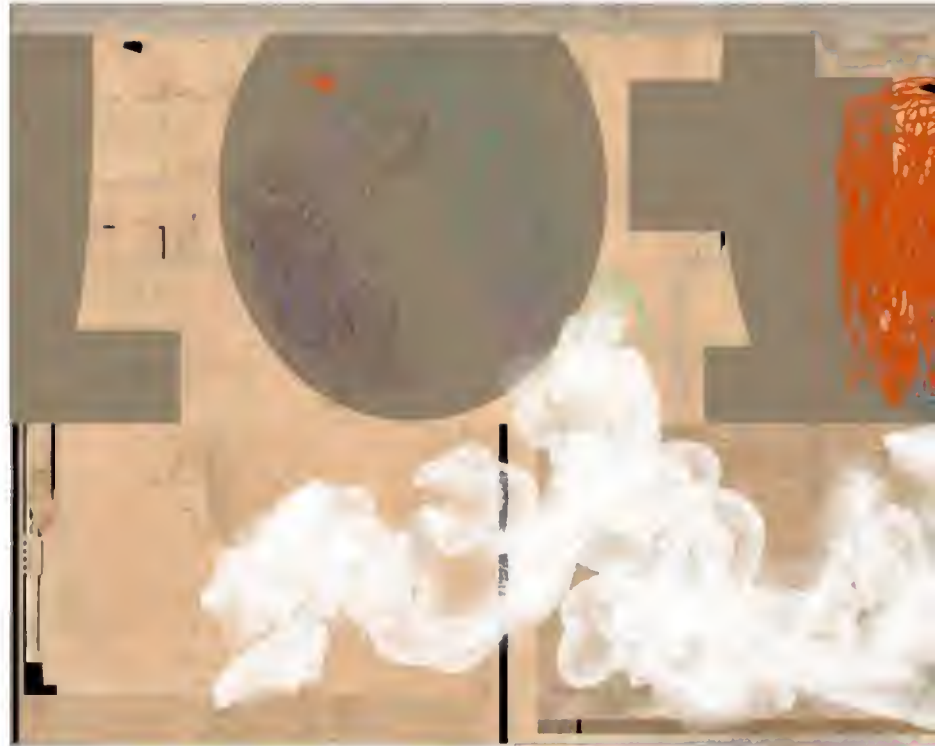


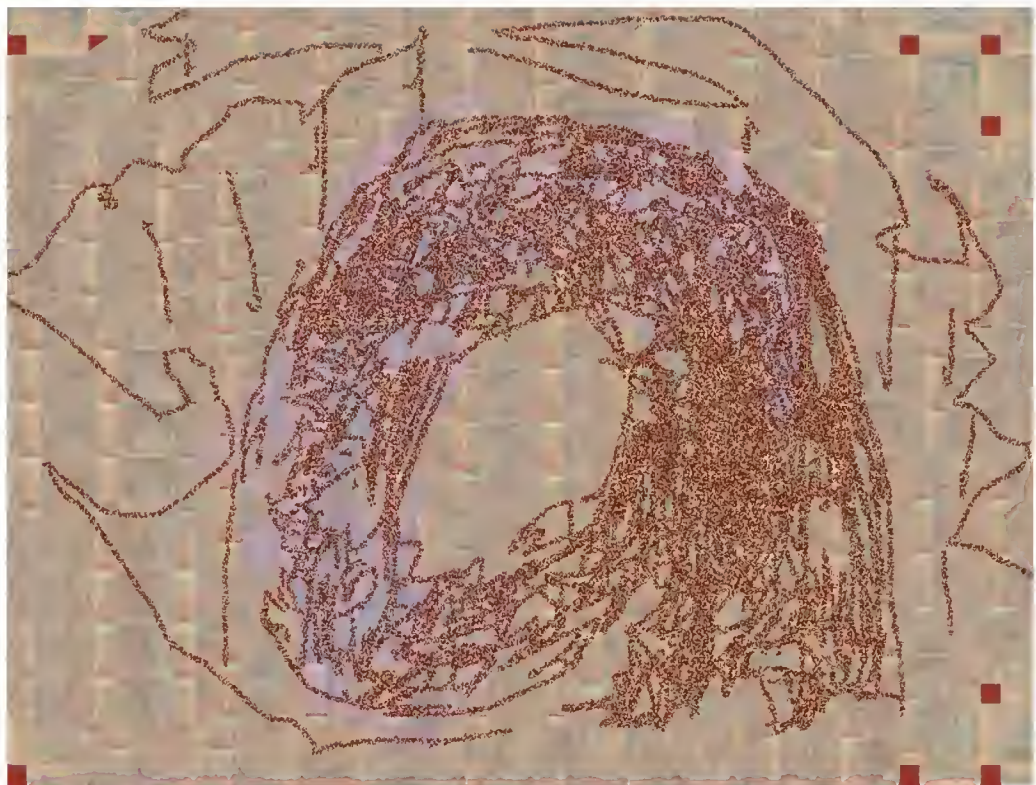




Joahchim among the Shepherds: the name is Hebrew, a language separate from but inflected by the Proto Indo European, in Hebrew “may God raise”... the P.I.E connection is “gau” : religious awe, in Greek ganusthai meaning rejoice, and by extension – gnosis... (a steering kind of knowledge) the theme of warden in these cultures, (shepherding) speaks to their life style...thus acnos or lamb becomes the referent to speech as actis : moving from Giotto to Caravaggio: in this regard Bal relates Caravagio to Bruno and the theory of embedded, suggestible, potential realities... I would say the tympanum structure Caravagio obsessively places in his paintings puns the tympanum as meaning drum, ear, (aural) and aura as the Brunoesque talisman.

Per Gau: King Frederick invited Voltaire to lunch at palace with a very complicated rebus in French which fortunately Voltaire understood... his acceptance, also a pun in French meaning I am hungry was “Ga”







Moore Foundation Proposal

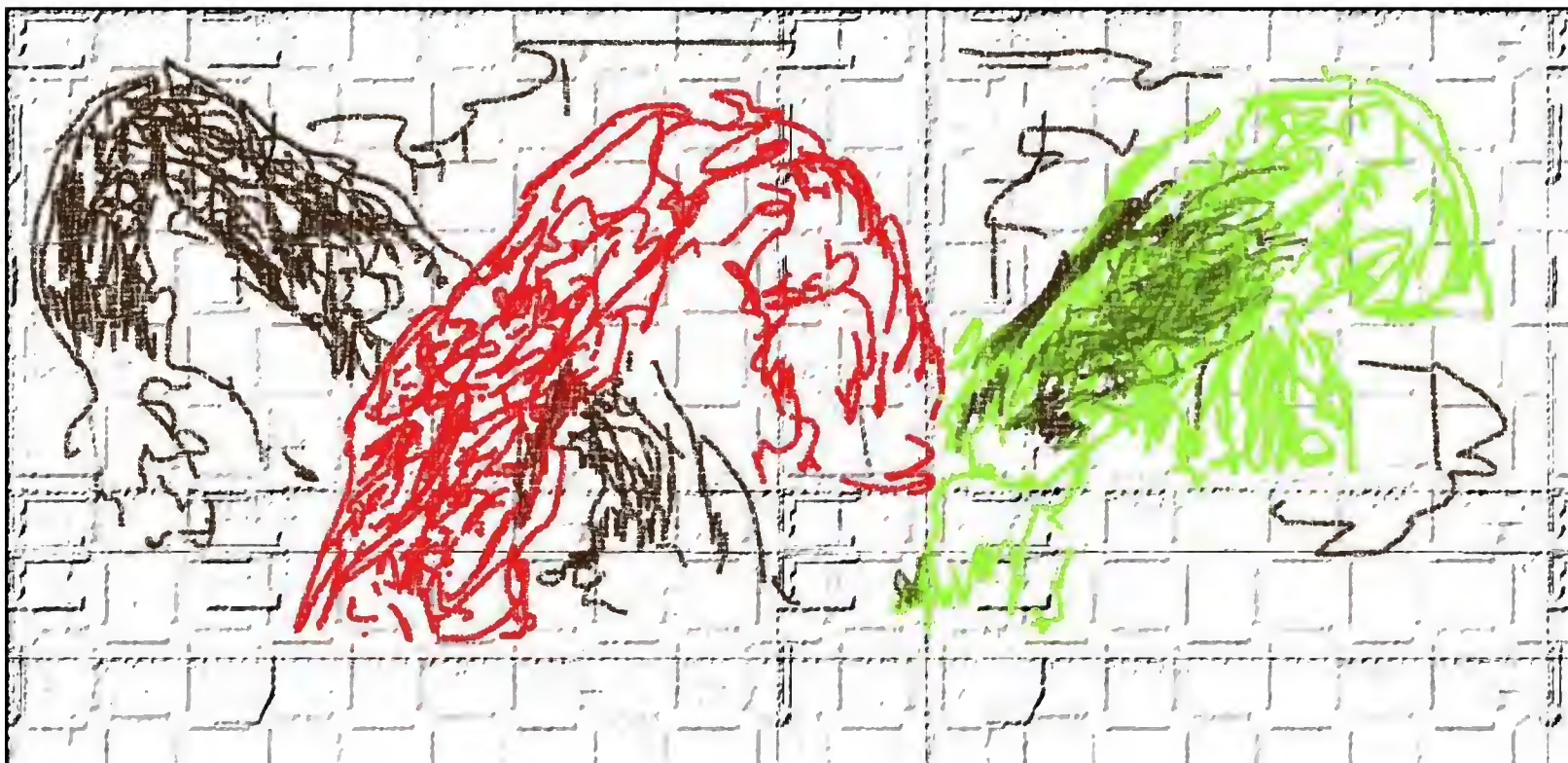
Part of the proposal for set of books for Henry Moore Foundation is a consideration of “la Mediterranean of Maillol as adapted from Matisse and the origins of these in the Avolokitasvara model as an idea of location. The Sanskrit word compounds ava (down) lekhita to notice and word for drawing (one of many, but lekha indicates drawing with fragrant substances, streaks, stripes, and in general drawing as a crossing of borders compounding the senses) while avara means lord or master lekha can be seen to indicate “locate” the avolokisvara bodhisattvas name in the original sense meant one who looks down upon sound (the sound of the worlds lamentation and prayer)

In relation to Lekhita is the word lekhicitta or draw to attention as an awakening of the senses, and lekhividi which gives the source of our word “video” meaning the state of consideration.

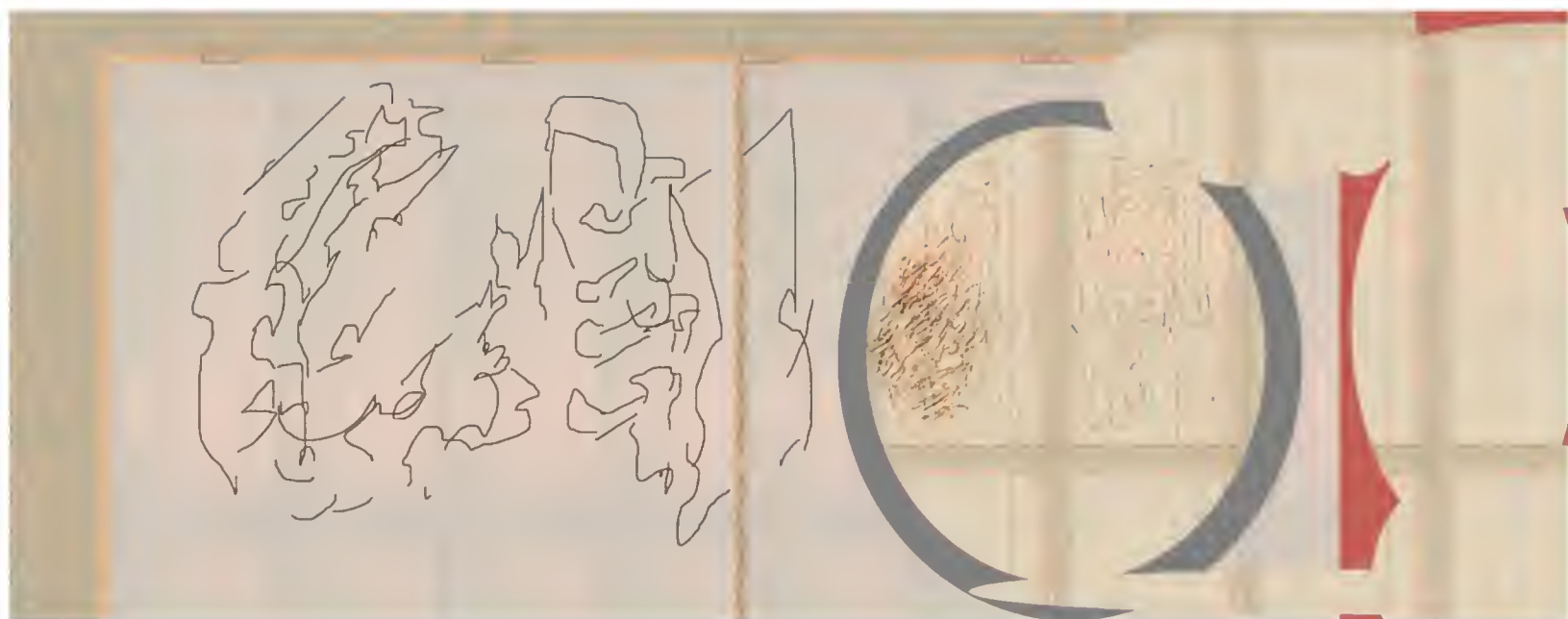
The general ethos of a net effect then interests me towards my “adhumbra aesthetic) which I have coined to mean computer art and language which is a cross section through a fluid matrix supported and brought to attention via bridges and meta levels.. a term for drawing as drawing in a net in Sanskrit is anayurana and I find the term has considerable application in the Greek adaptation (Greek being built upon Sanskrit as the original aesthetic language) in which the term anwra (anaura) in conjunction with “pote” (the latter indicating proleptic time –when ever/when never and the former meaning take trophy, simplify, abolish, or perhaps spread i.e. the anayurana net and overall pote anetettai means riddle, a riddle Heraclitus mentions in relation to the word “potion” (even the potion must be stirred) which amounts to my description of “adhumbra aesthetics as I conceive it.

The net, or mosaic, indicates a variation on the idea of mirroring , sympathy, which is very complex, there is the topographical collective of the net, an hour glass is another type of shape mirroring, in which the trope of the related materials of sand and glass are a mirroring version of the Greek Gnomon alternately carpenters square or sundial “ that by which things are known. This in turn devolves to “knowing” as Gosis which originally is of the Proto Indo European word (Sanskrit built on the PIE as Greek on Sanskrit) gau or religious awe (Nietzsche was big on the theme of awe) taken in the Greek Ganusthai- rejoice (perhaps from the Sanskrit word for Elephant?) become gnosis or a general kind of knowledge which as ginoskein indicates threads of a steering or directive.

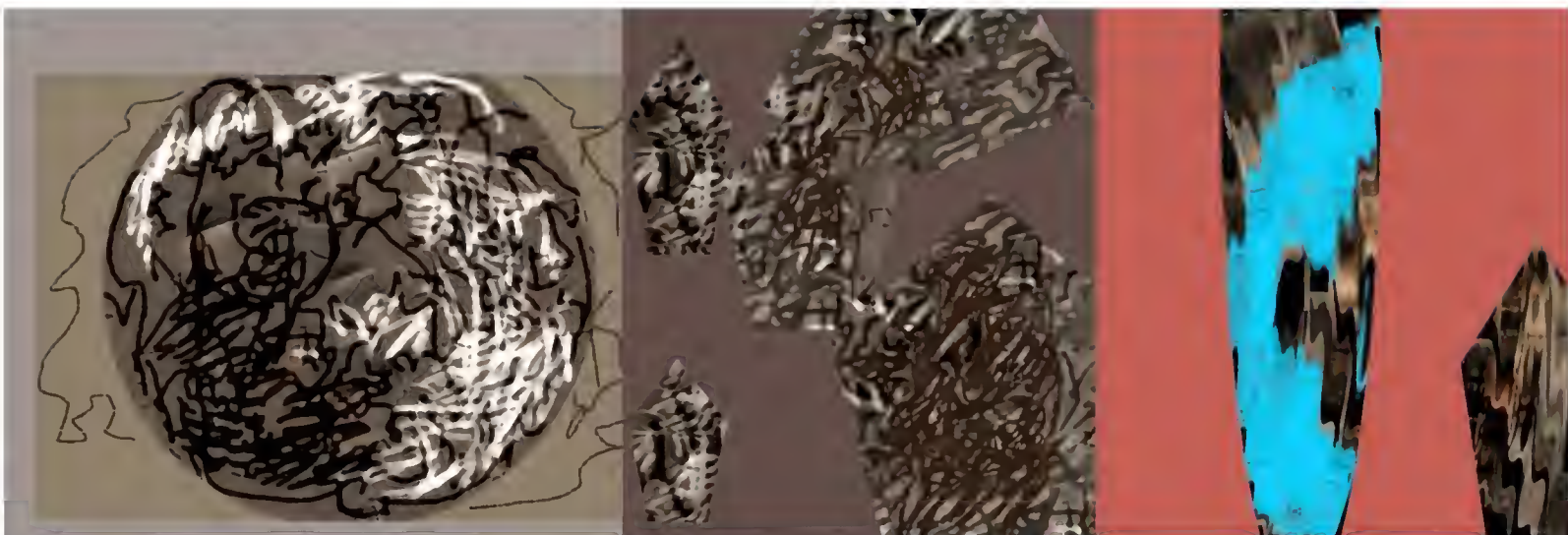


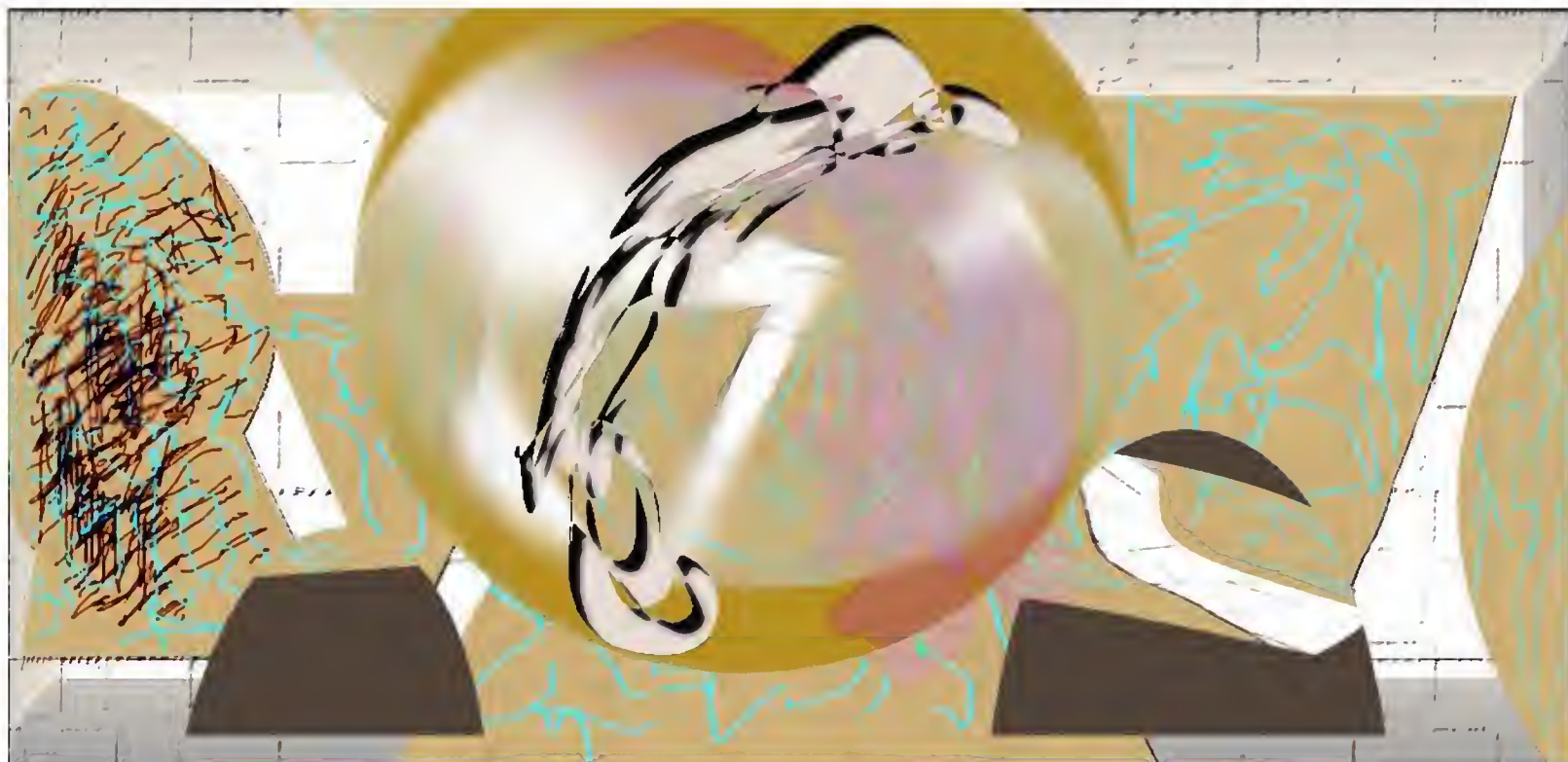






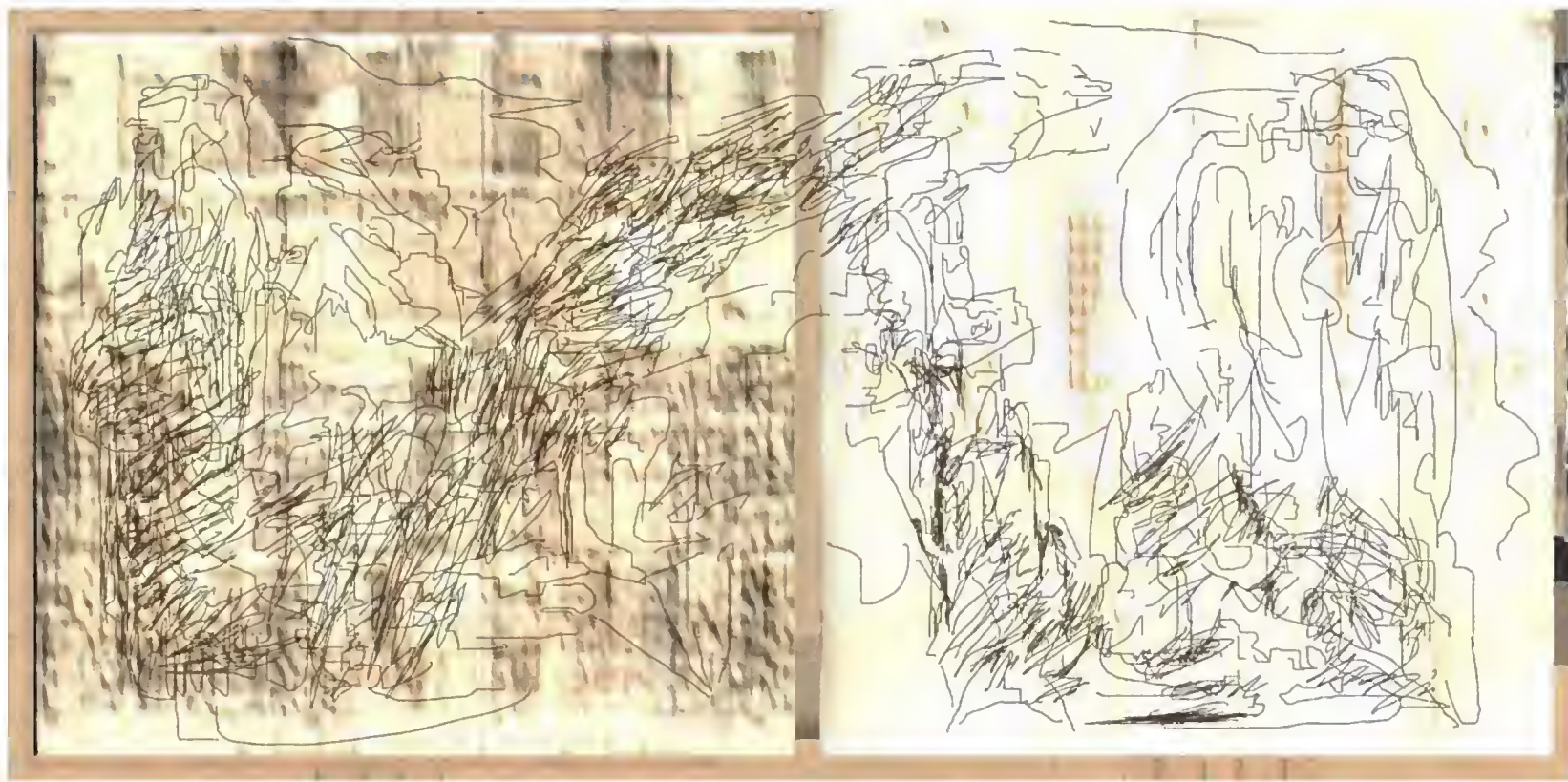


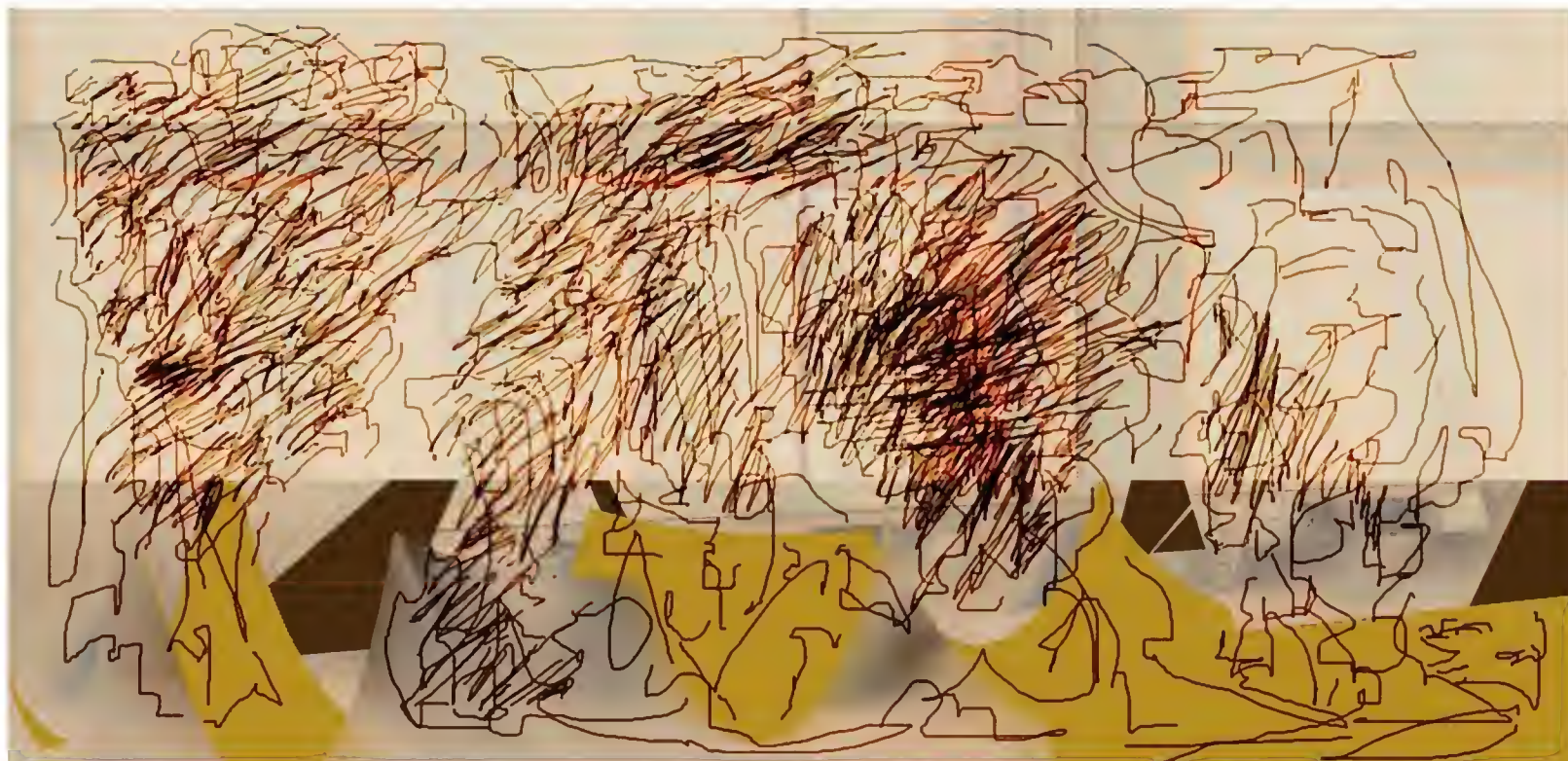


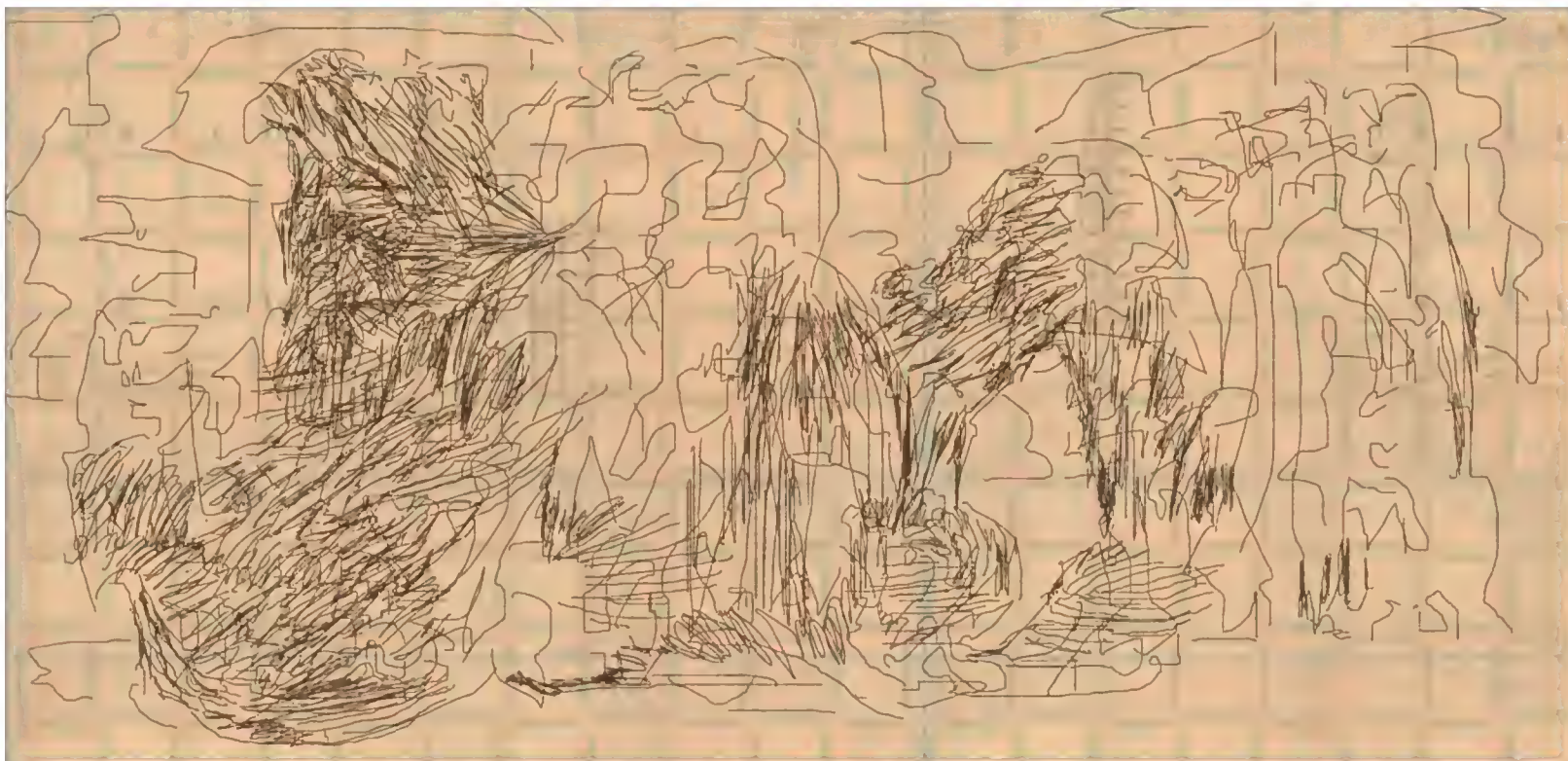


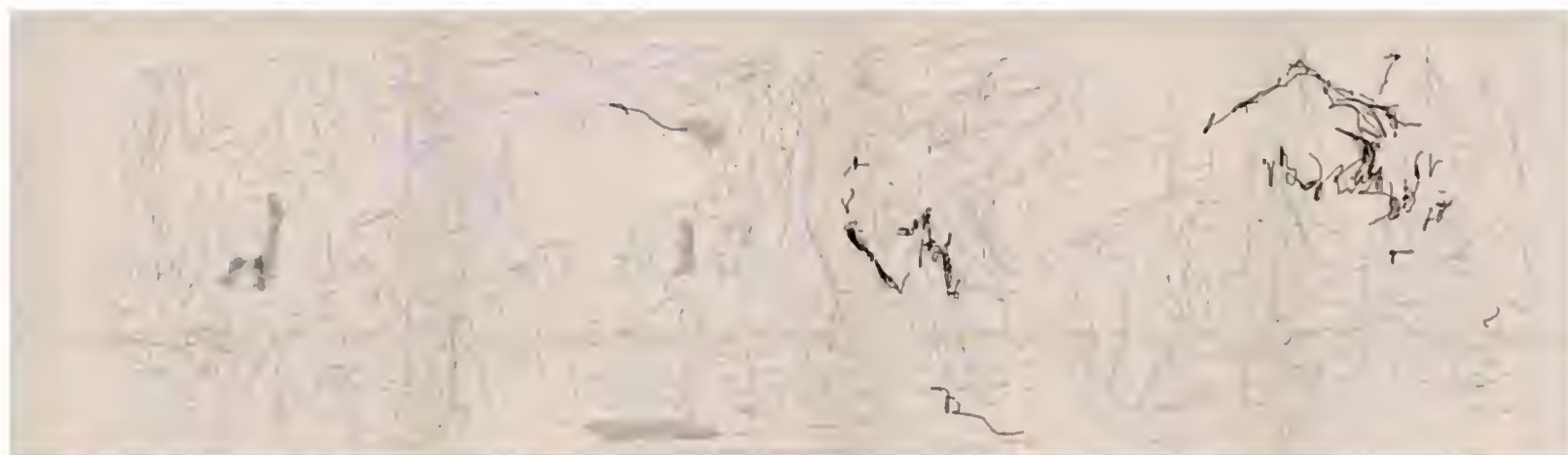






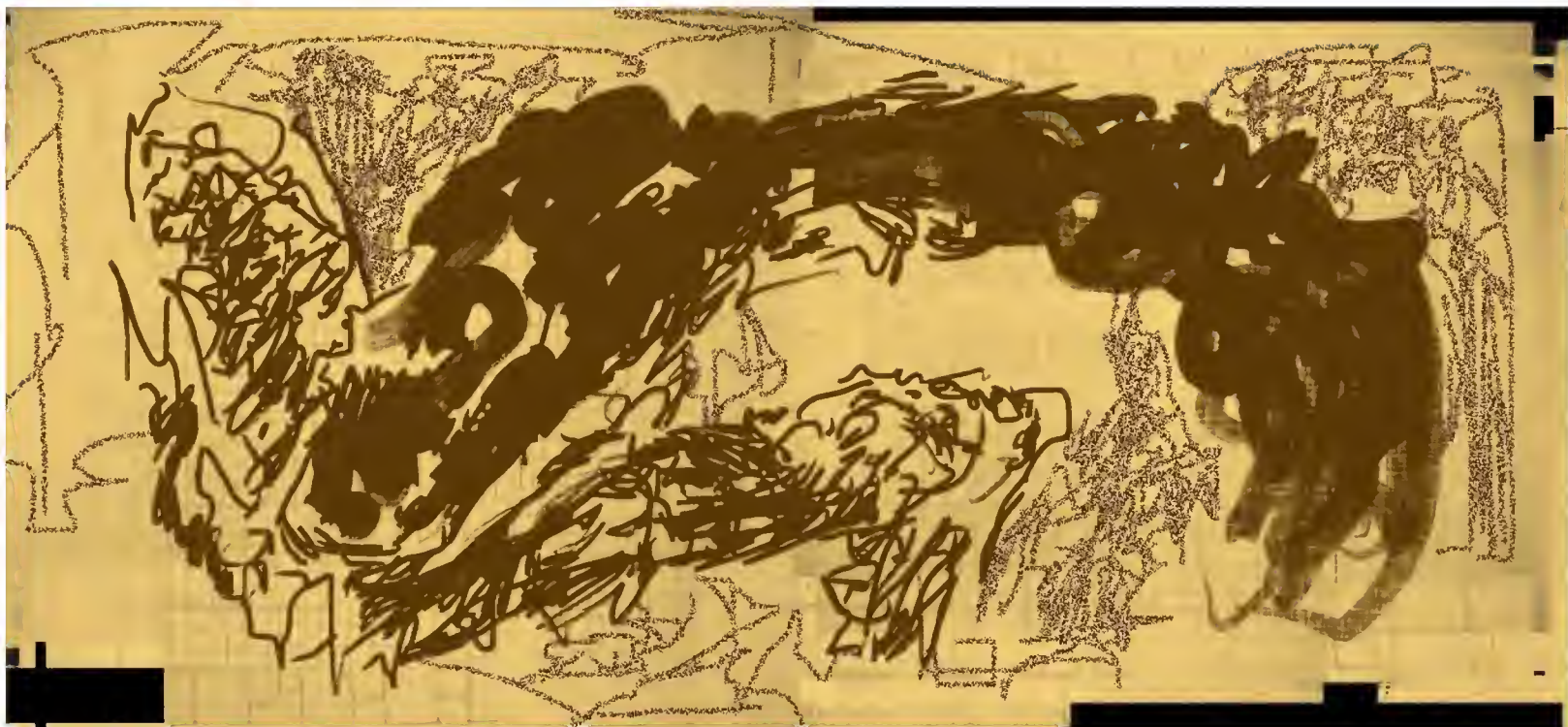












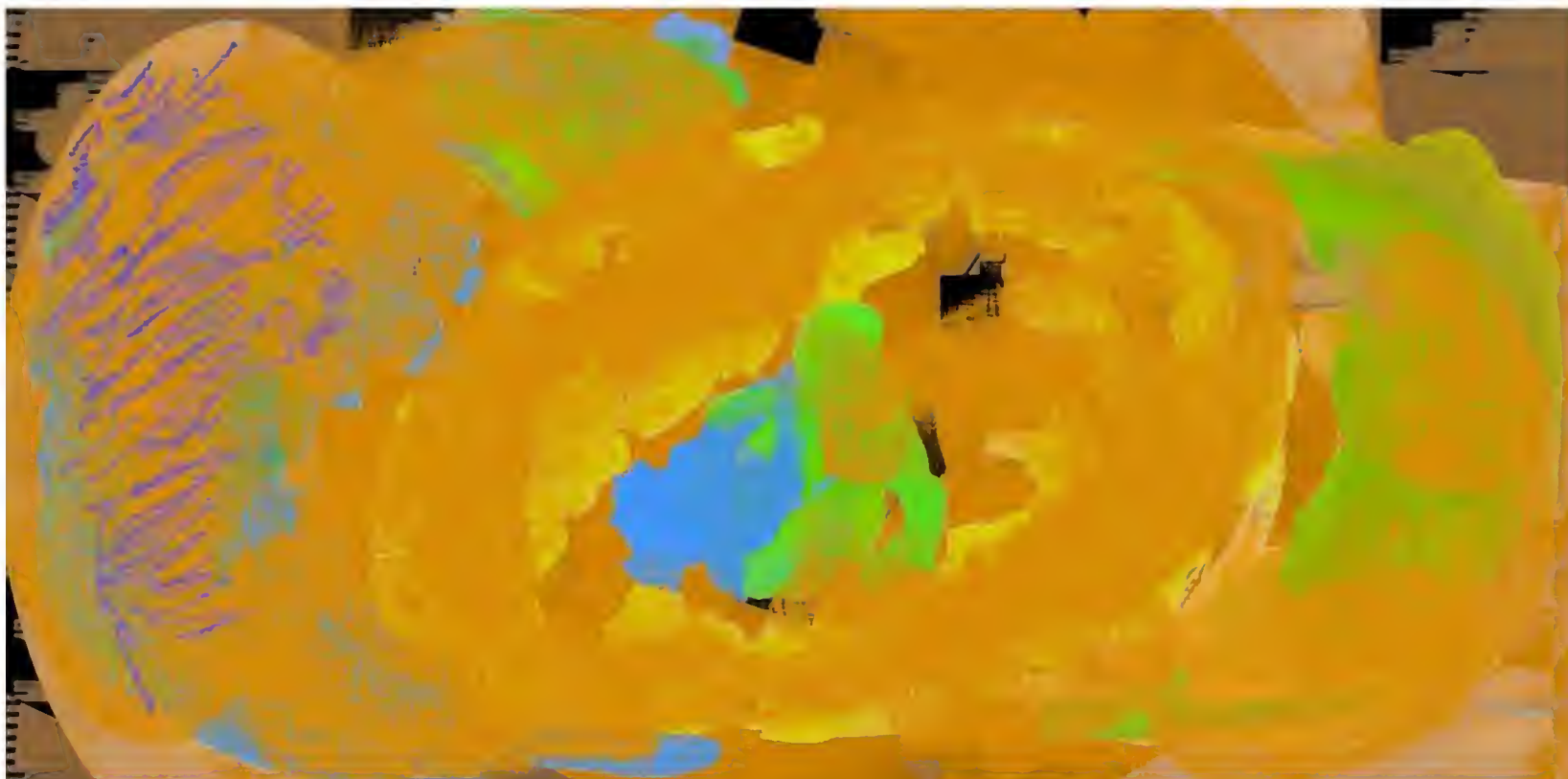




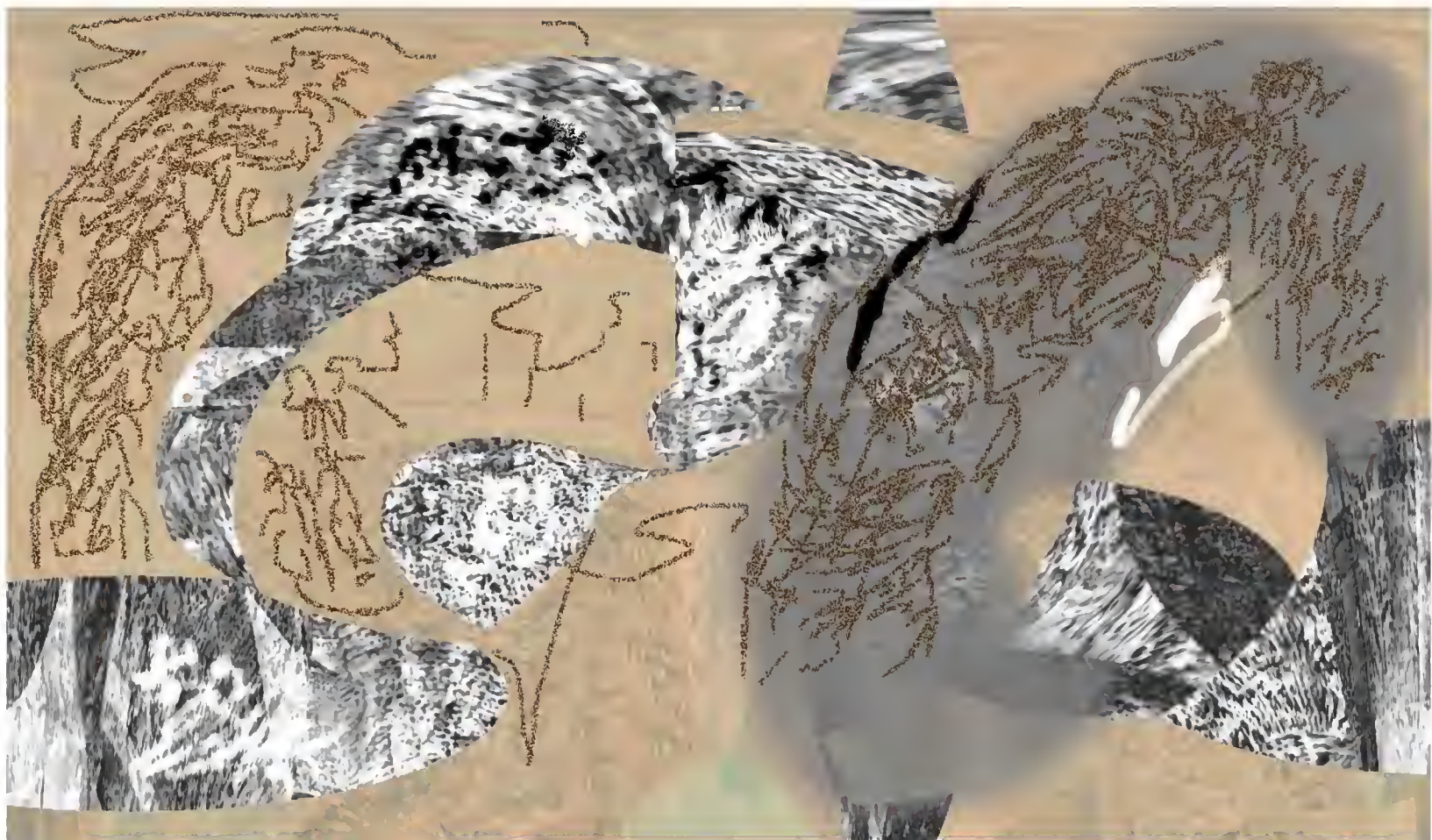




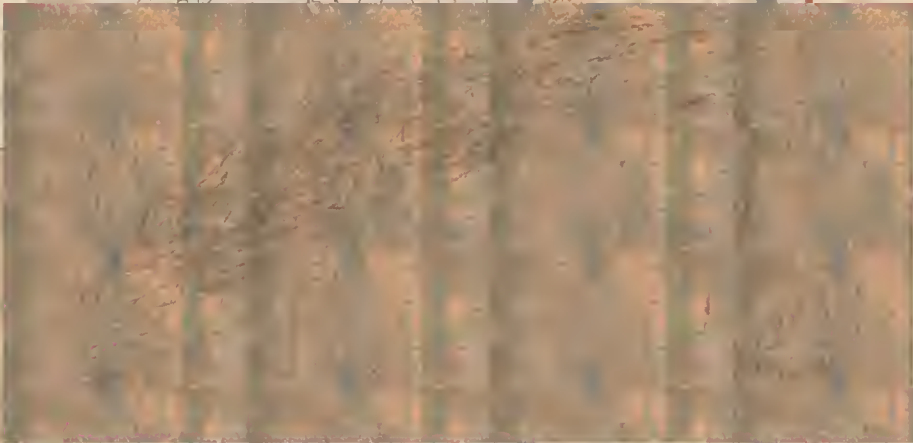
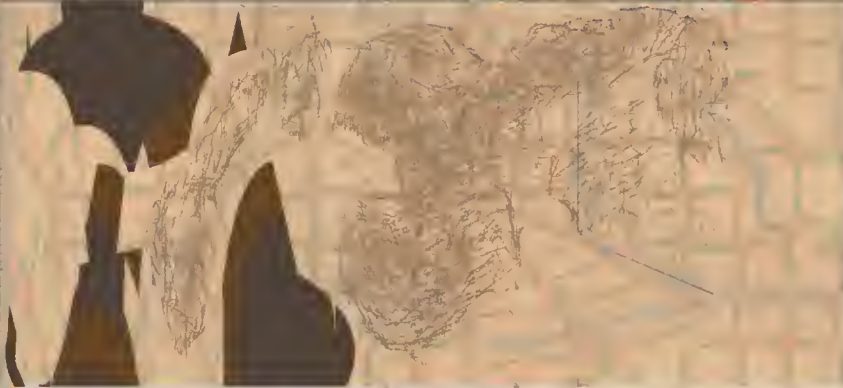
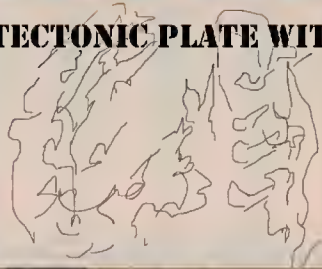


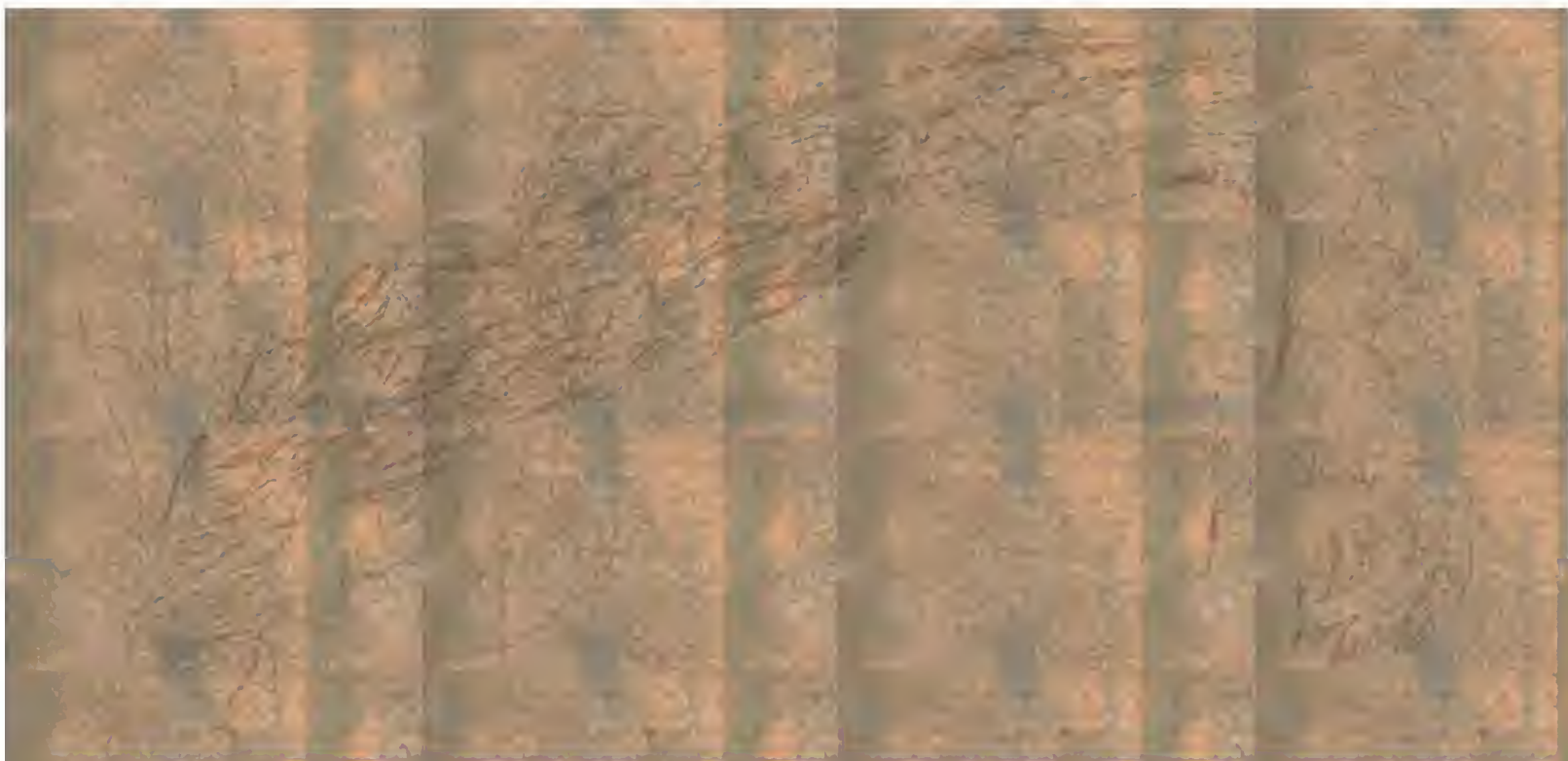


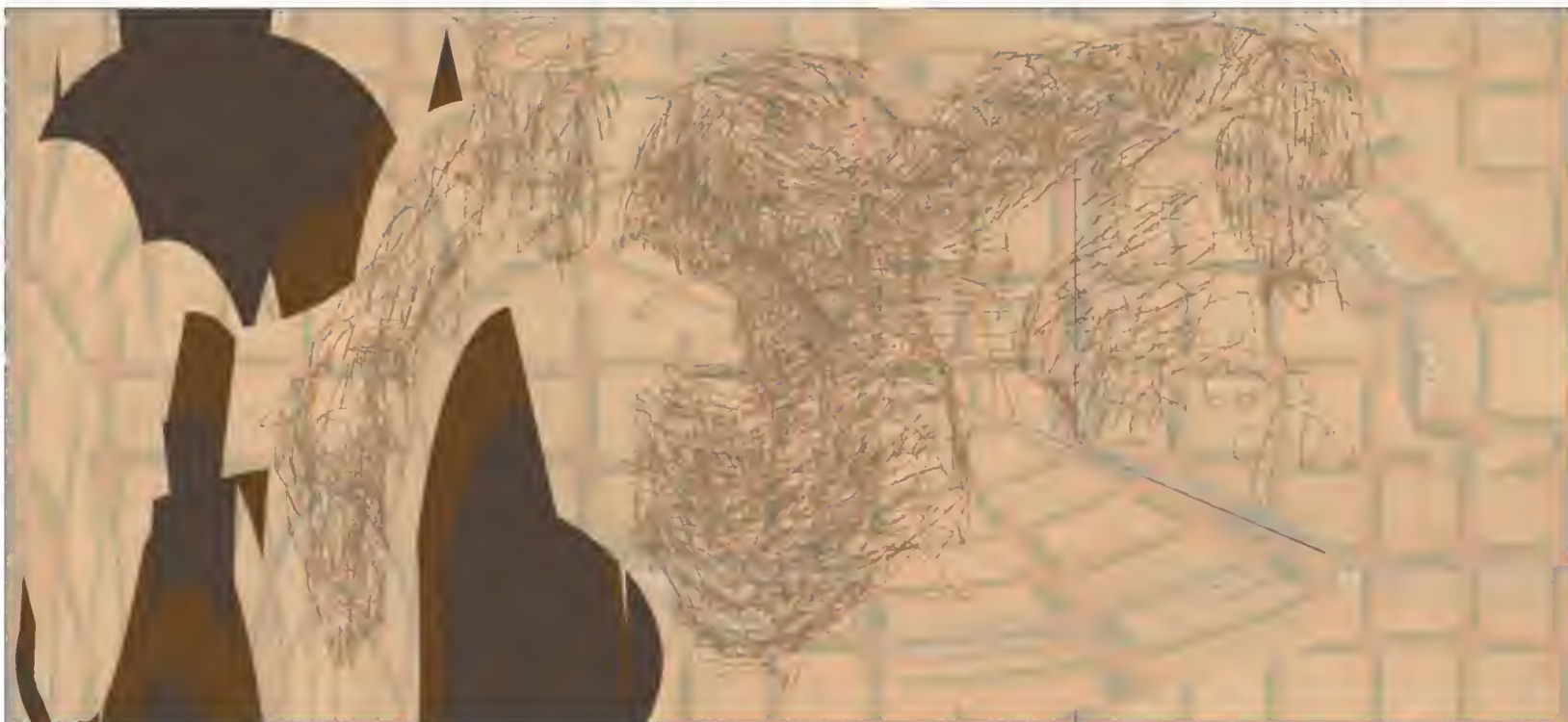




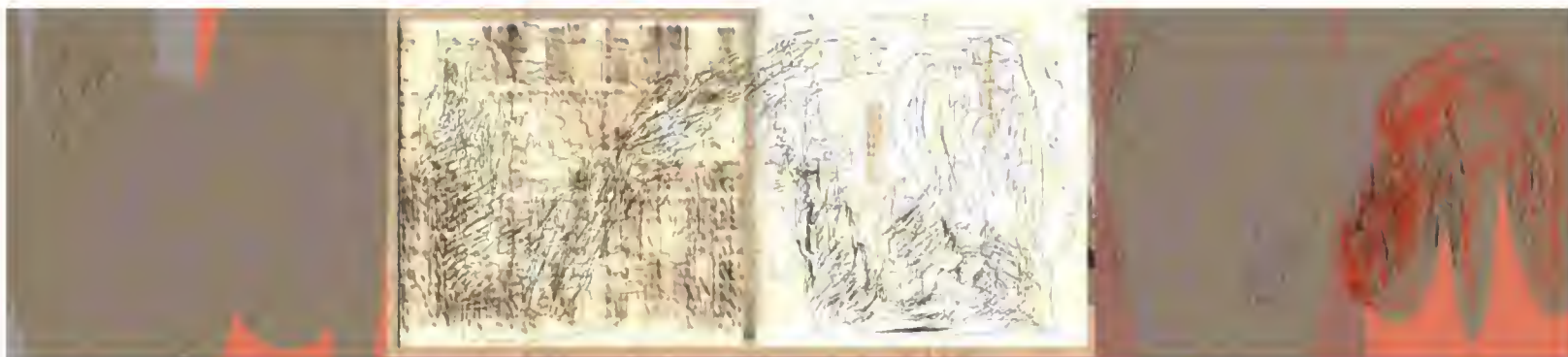
TECTONIC PLATE WITH HERALDIC DEVICE

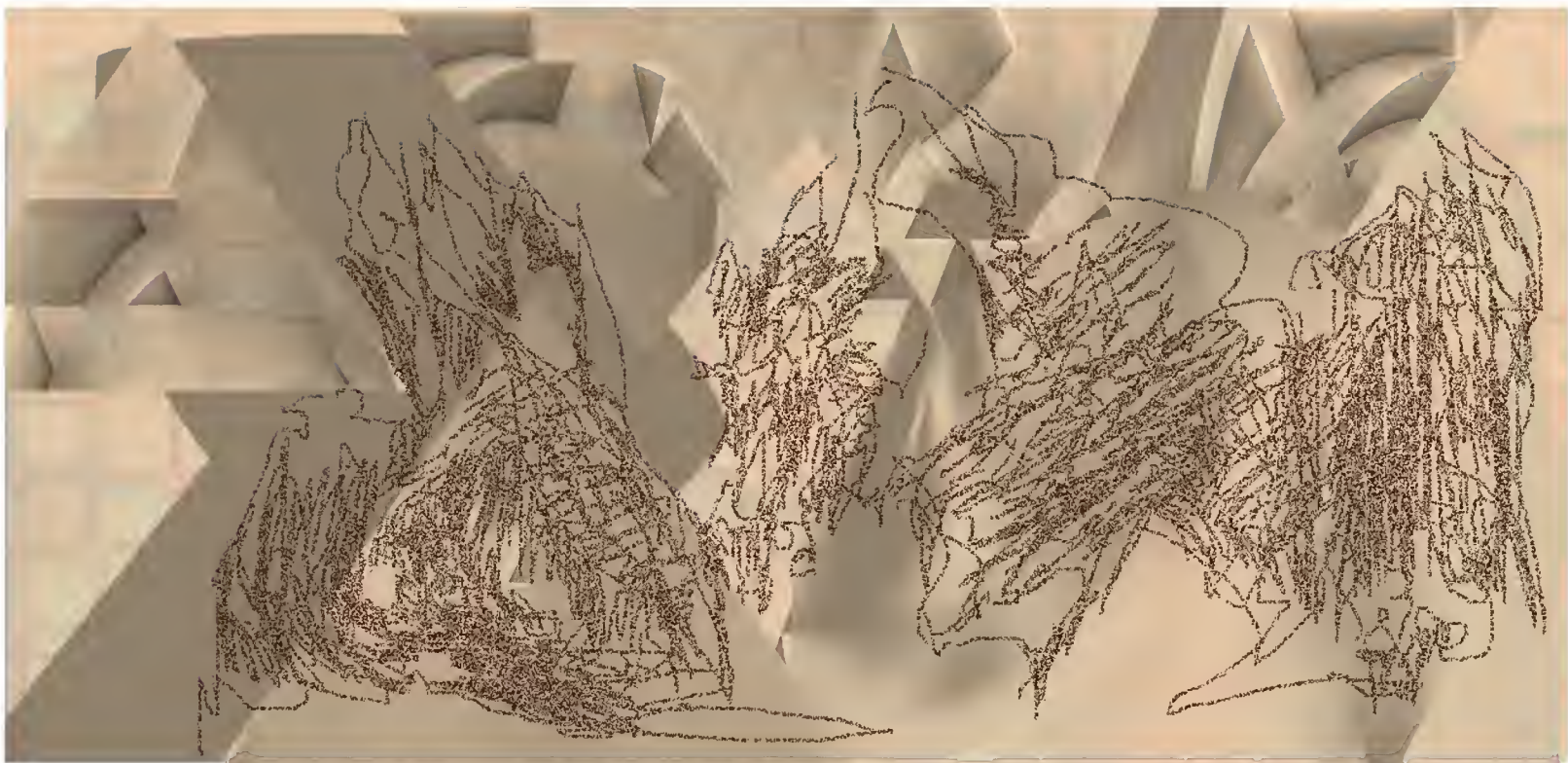






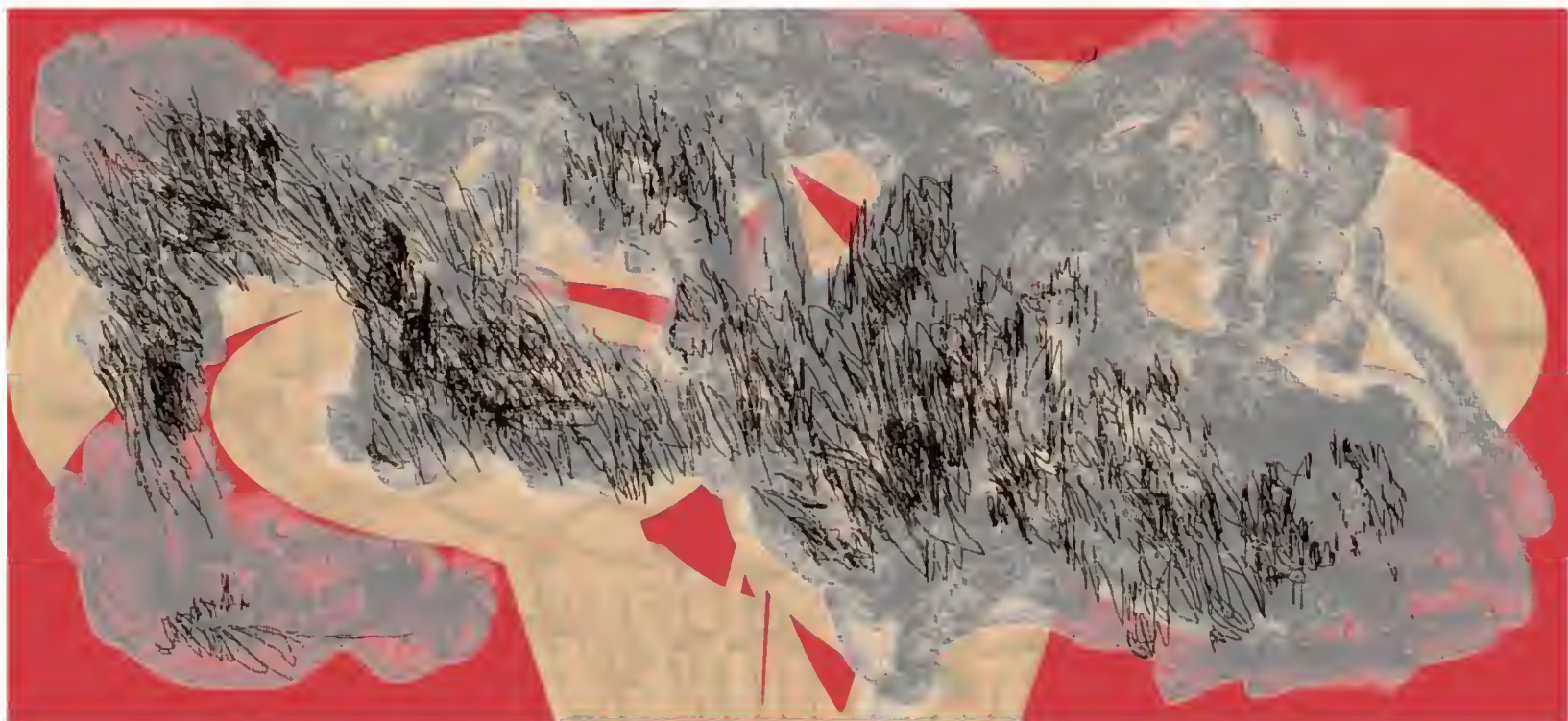






In the following drawing the idea of the Asian Pit House has a certain manifest, walls leaned out from foundations, the roof wall and foundation are a continuous fabric of experience. My "Aduhumbra aesthetic looks into "conditions of experience) which similarly is a concept of co-laboring. The covalence between condition as co-speaking with "speak" generated out of antique ontology aesthetic to "act" and experience as relating a distancing from that which is allotted in the process of making something of it, experience is the relation to meaning and thus innately compounds the sense of time. An example adumbration (elements simultaneously trace and foreshadowing) are the "sprays" of David Smith in which he used stencils as drawing modes compounded to sprayed paint which plyed and played a ghosting of the edges. The computer mode I use to generate a version of the Pitt House idea is also a relative of the Smith Stencil idea... completely altered by the modality of the cyber media which compounds time and experience at hyper meta vantage of warren and warrant. And ward or perhaps lion witch and wardrobe. (Narnia is a homophone of anWra or anaura meaning take trophy i.e. build tableau)--- > the aesthetic dimension and tradition of philosophers turning to writing children's stories shows an adaptive sensibility....when Heraclitus says "we should not listen like children to their parents" he references the experiential aspect of the poetic witness which cannot be understood immediately... I remember a drawing teacher telling me it was great to be in the presence of drawings but in a sense you could not learn to draw from them since the hand is quicker than the eye The time Renaissance artists spent copying drawings was actually just a stage for experience in which the learning occurred, the studios were of a kind as such because of the sympathy involved as primus.

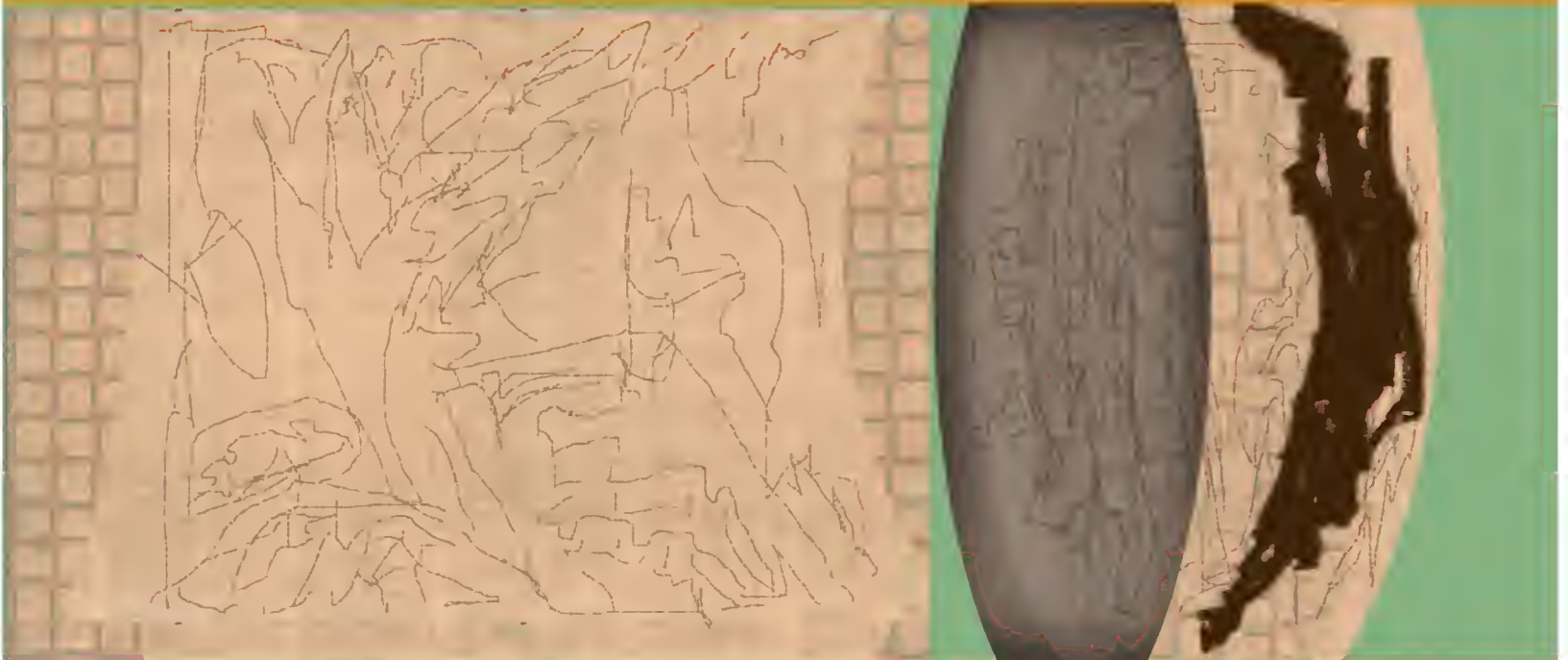








|) (bow) and >< (lyre) : inversion: the bow is philosophic bracket, lyre. semiotic niche



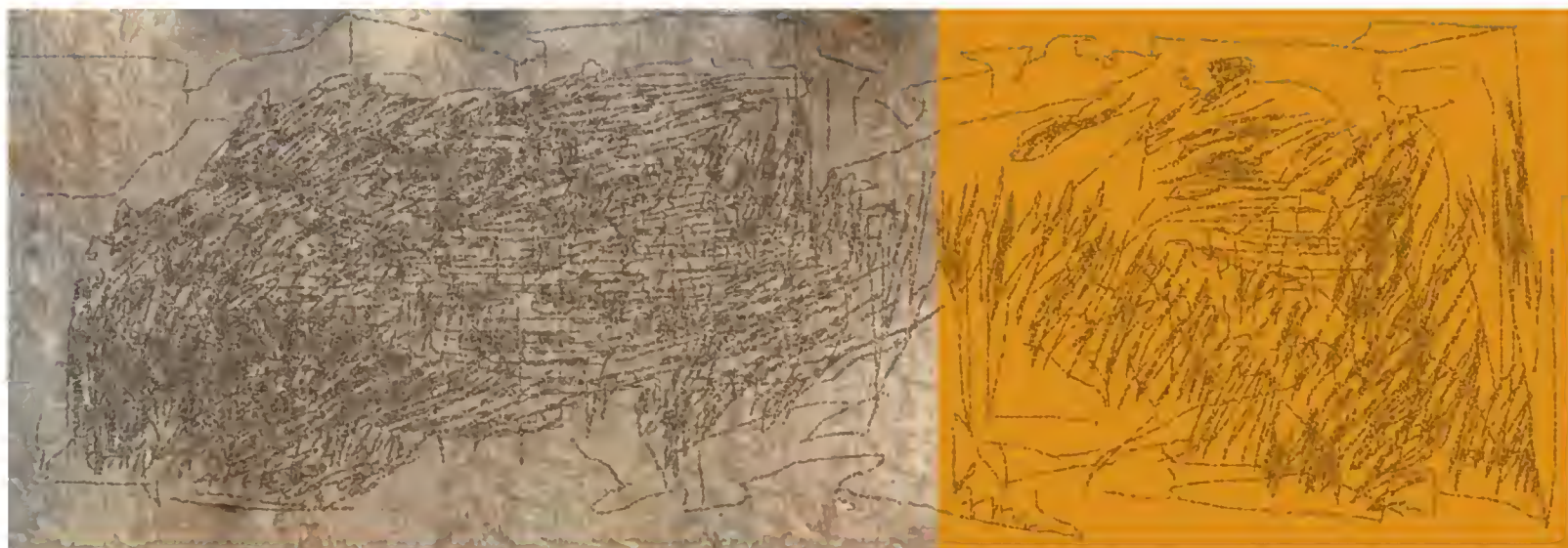
bow and lyre bolero



PunarabyAkAna/ rhabdos

The Sanskrit term punarabyAkAna meaning to repeatedly draw attention to ones self occasions within such a rhetoric the denominations of enelage via interpolation and interpolation as discriminating self to experience via on the one hand of interpolation the entrance by which means of - access is a momentum maintained within difference yet then again to become as interpellation an absorbed differentiation altering mood upon mode. “pun” is clearly given some etymology in the word but as well the Greek rhabdos or divining rod to water become territorial agency and sign of territory , scepter, and likewise in an abstract function concept , precept , scape, and so forth.

The sense of such a meter to the rod is given a more near interpreting in time via Matisse’s cubist Window painting (Piano Lessson) with its metronome, standing in relation to a raking light which carries the pun of the “gnomon”or word for that by which things are known indicating alternately a carpenters square or sundial as the paintings pun and rhabdos. In my set of drawings here I have “foreshortened “the color shadow of raking light... turning it into a block, in relation to line then ven of line to color sculptural reference..

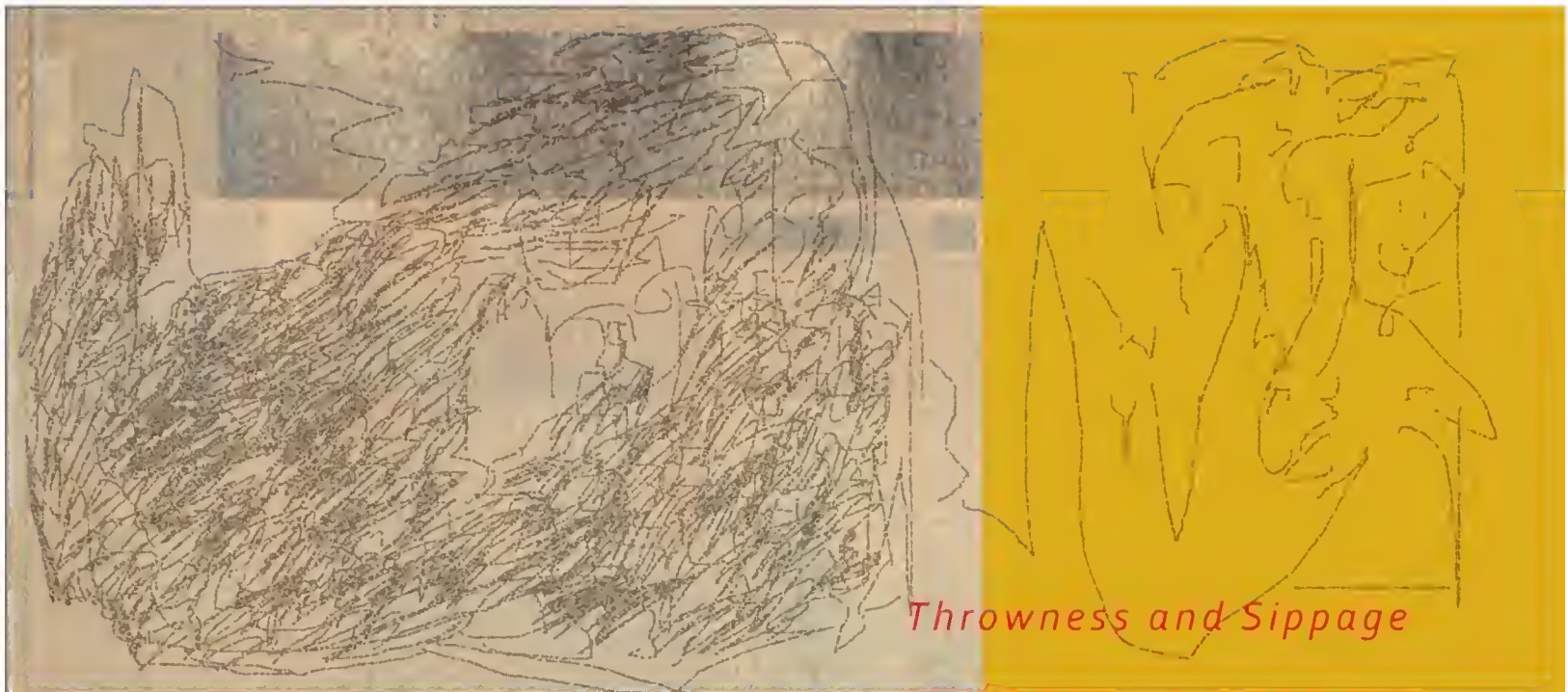












Thrownness and Sippage

the chastening of chaised Gold







Kanon's Cantos

anon's Cantos

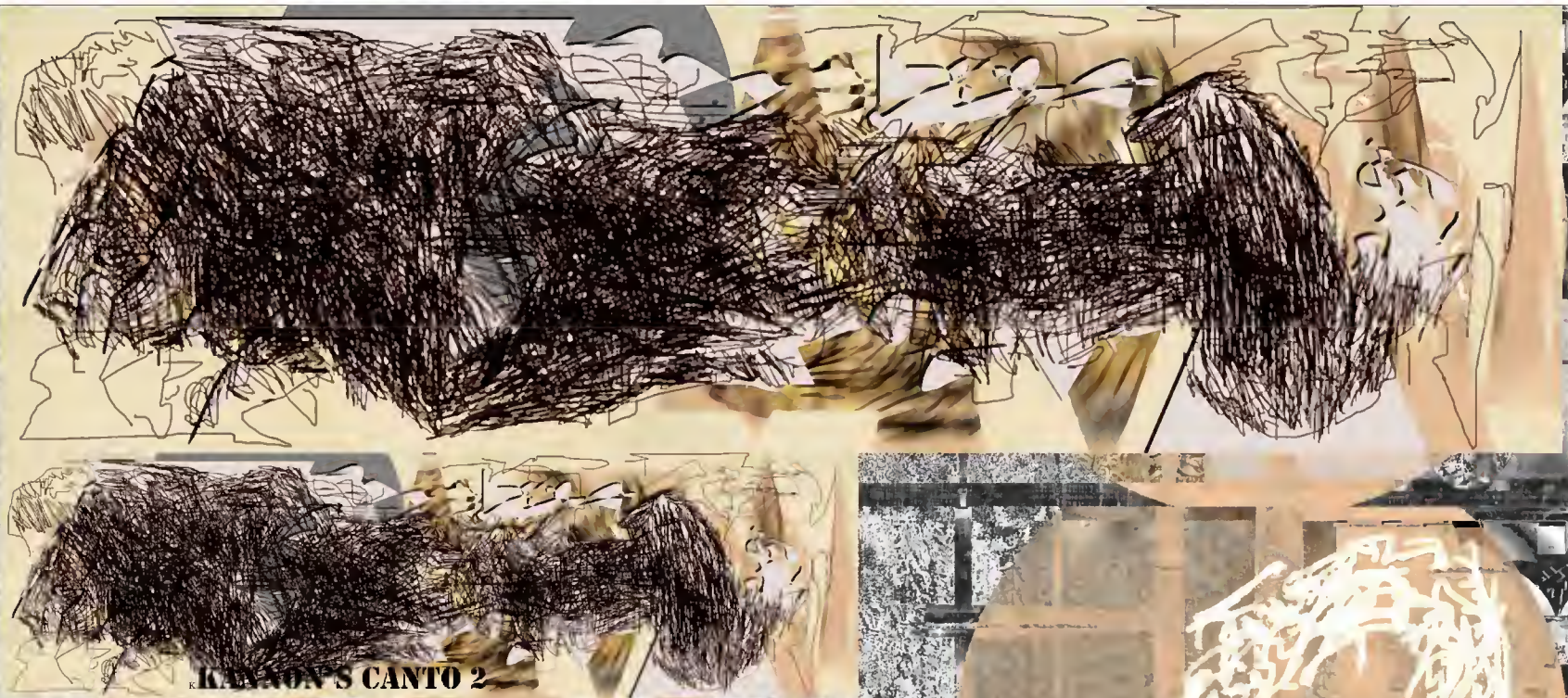
Waiting for Lekhe and and Lots of drawing Appeiron and and Appearance luck and looking all about the weal of the weal of the healing touch to hail availability haute wisdom or naught.: Alexander's soldiers defecting to India provided the Guandaran Indo Greco Buddhist out of which the Sanskrit "wakefulness- or "citi" marked to drawing terms with that suffix i.e. lexxiciti , as in for example also bodhisitvah echoes through such Heraclitean injunction as to "rise up and be wakeful watchers of the dead"... the quandary of Guandara borrowed as well to quarry and query the system of allotment dear to divination i.e. the Greek rhabdos or water divining rod, or the roman reading of entrails, and the drawing of lots as an eversion of toss of the dice, (the link of Dios to Dice Einstein complaining God does not play dice) a question for fatefulness and throwness wherein psychological slippage or the eventuality of the subconscious to appraise events staged to these forms, and bridging to the sybilic disjuncture of reading circumstance have in the Sanskrit the word Dharmadharmapraksan : dharma then or the principle of becoming given scope to a system of earning was in that word for drawing lots an assignment as well of the puzzle and riddle of relating chance, luck, fate and fortune, and the Sanskrit word for drawing "lekhe" arrives to Waiting for Godot via "Lucky" as the low key Loki. And Locus, locus as well given scope in the Sanskrit word for drawing avelekha directed at painting or higher aesthetics and echoing in "avolokitisvara" (Guanyin- Kanon- Bodisatvah of mercy, Dharmdarmapraksana is taking in the latter half of the word Prakrit meaning vernacular which contrasts with "Sanskrit or aesthetic language) prakrit arriving to "praxis" or practical in our near ambit ambituary: divining of appearances pei or the healing touch via the casting of lots contrasts with drawing lots, between which are the strata of koinos or consult in the Greek nomenclature: fate justice, luck and fortune (what is it?) Heraclitus in stating men take names for things are in so drawing lots which variegate the names to a fluid source, like Tethys the Goddess of the aquifer passing through the realms of earth and Hades, that "Dionysus and Hades are one".

The canonical ripples of the Sanskrit words for drawing through the fragments of Heraclitus gives me the scope for my next project to redo Pounds Cantos as Kanon's Cantos...



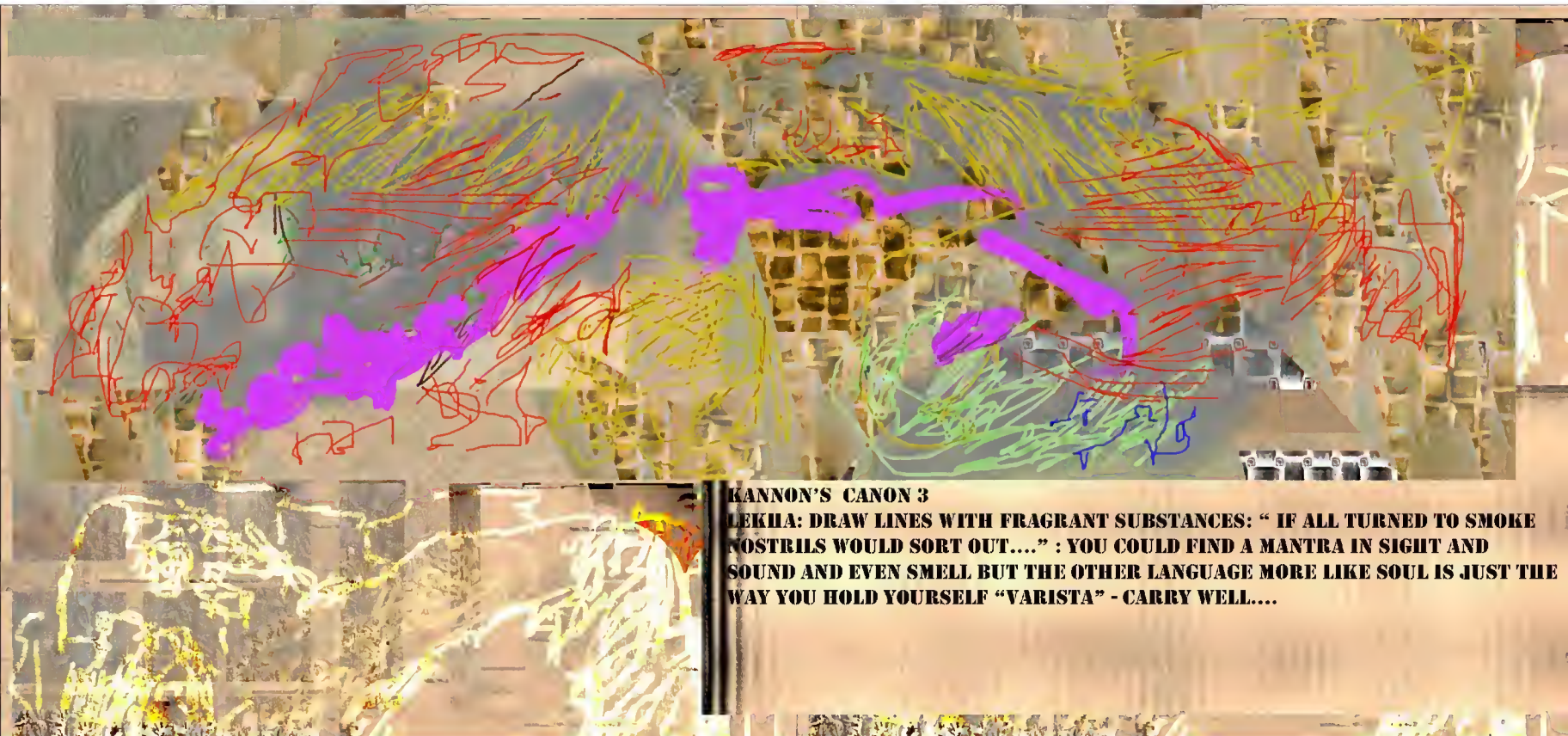
KANNON'S CANTO 1

THAT 300 SPOKES WORDS THREAD THE WHEEL OF DRAWING AND IN THE CENTER HUB CAST IN FORM OF FLAME: A SECOND LANGUAGE MARKS THE SPOTLESS EYE OF THE FIRE BETWEEN RAJAH LUSANA AND POTE ANETETAI : EASE AND RIDDLE.



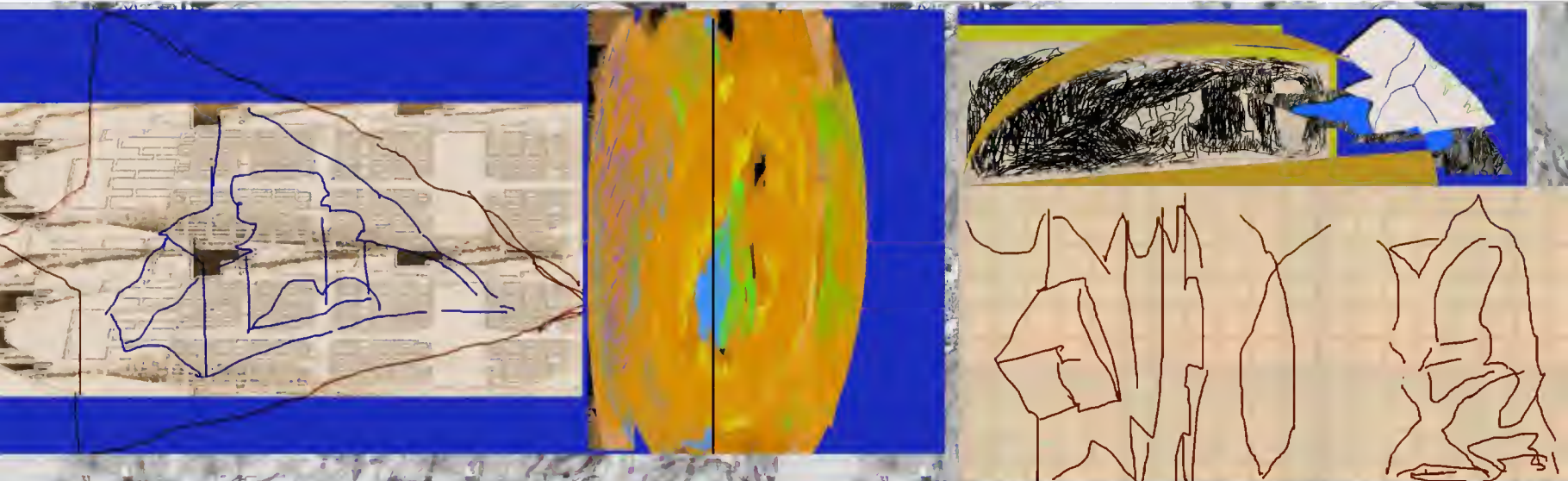
KAYAKON'S CANTO 2

**REBUILDING THE CITY OF GOOD GOVERNMENT: SAGKANASVIDYANA MOVE INFANT FROM ONE WOMB TO ANOTHER "RISE UP WAKEFUL
WATCHERS OF THE DEAD"... THINGS MIRTHLESS AND UNPERFORMED"... DEAD IN EACH OTHERS LIFE, ALIVE IN EACH OTHERS DEATH"...**



KANNON'S CANON 3

**LEKHA: DRAW LINES WITH FRAGRANT SUBSTANCES: " IF ALL TURNED TO SMOKE
NOSTRILS WOULD SORT OUT...." : YOU COULD FIND A MANTRA IN SIGHT AND
SOUND AND EVEN SMELL BUT THE OTHER LANGUAGE MORE LIKE SOUL IS JUST THE
WAY YOU HOLD YOURSELF "VARISTA" - CARRY WELL....**

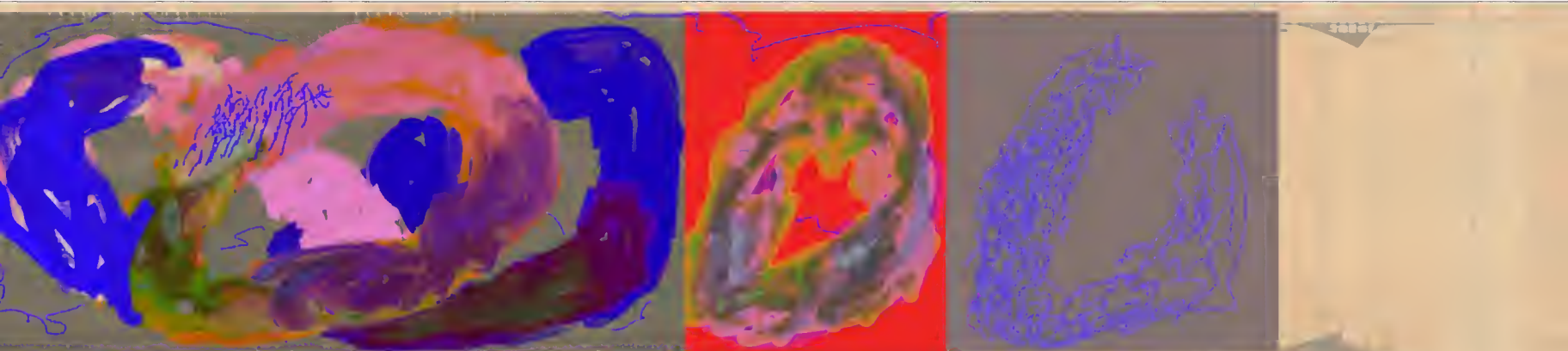


**KANNON'S CANTO 4- "TIMI" DRAW FISH W. TWO LINES: BOW/LYRE: (TIMING)
(JET TIMING)**

An abstract artwork featuring a collage of geometric shapes and textures. A large, textured sphere is prominent in the upper right. Below it, a red, angular shape resembles a stylized letter 'E'. To the left, a yellow, scribbled shape is positioned above a yellow horizontal bar. Further left, a blue square is visible. The background is a mix of grey, white, and textured areas.

KANON'S CANON 5

UPARANA: FLEXED BOW—HAPTETAI / TOUCH UPON-KINDLE PYROS “KINDLE SIGHT” (FIRE BOWE APPEIRON: GTALT: INTERNALIZED TESTING OF IDEAS RECIEVD AS NET EFFECT ”ANIERARA: DRAWING INFERENCE –INNER NATURE, PHERON- NATURE –ANWRA -(ANAURA)- TABLEAU :



KANON'S CANTO 6

APURANA FULLY DRAWN BOW: "APHANEROS" CONCEALED ORDER (APHORISM): "HIDDEN HARMONY BEST" (IN A CIRCLE THE CIRCLE IS CONCEALED WITHIN ITSELF-PROXEMICS THEREIN BECOME THE PROBLEMATIC... THE TROPHY EXISTS TO KICK ENTROPY.





